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ABSTRACT

Art in context of community is the theme of this newsletter. The theme is introduced in an editorial "Community-Enlarging the Definition" (Kit Grauer). Related articles include: (1) "The Children's Bridge is not Destroyed: Heart in the Middle of the World" (Emil Robert Tanay); (2) "Making Bridges: The Sock Doll Project" (Anami Naths); (3) "Community Arts: Society & Culture" (Maro Socratous Tozzetti); (4) "Teacher Education in Eatonville, Florida: Building on Zona Neale Hurston's Legacy" (Kristin G. Congdon); (5) "Reggio Emilia: Early Childhood Education Links" (Sally A. Meyers); (6) "A Community of Teachers: Anything That Is Worth Doing Is Worth Overdoing" (Enid Zimmerman); (7) "A Community Context into Art Classes" (M. Cristina Biazus); (8) "Educacion Para El Siglo XXI" (Olga Blinder); (9) "The Outing of School Art: Art, Design & Community" (Stuart MacDonald); (10) "A Regina Community Project with National Flavour" (Tanya McElree); and (11) "Community, Identity, & Japanese Aesthetics: Culture of Being 'cute'. (Kawaii)" (Itsuro Ikeuchi). This issue also contains a special homage to Eleanor Hipwell. (NP)

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InSEA NEWS

VOLUME 2, NUMBER 2, 1995

Editorial: Community - Enlarging the Definition
Kit Grauer •

Homage to Eleanor Hipwell - *Amee Humbert & Al Hurwitz*

Theme: Community

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The Children's Bridge is Not Destroyed: Heart in the Middle of the World
Emil Robert Tanay • Croatia
Making Bridges: The Sock Doll Project
Anami Naths • Canada
Community Arts: Society & Culture
Maro Socratous Tozzetti • Australia
Teacher Education in Eatonville, Florida: Building on Zona Neale Hurston's Legacy
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REPORTS & NEWS • RAPPORTS ET NOUVELLES
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A man chasing me in my dreams •
Maryana Jurisic, Croatia

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Coming InSEA Conferences

InSEA Asian Regional Congress	Taiwan, R.O.C.
November 10-15, 1995	
WORLD CONGRESS 1996	Lille, France
July 8-14, 1996	

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INSEA News
Volume 2, Number 2, 1995
Editor : Kit Grauer

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Abstracts are welcome with articles. Authors are encouraged to submit photographs and/or art work.

Themes for articles for 1995•1996 are:
Research Issues
(October 15, 1995 deadline)
InSEA History & Directions
(March 15, 1996 deadline)
Multiculturalism
June 15, 1996 deadline)
Gender Issues
October 15, 1996 deadline)

Editorial

Community: Enlarging the Definition

Kit Grauer
University of British Columbia, Canada

Think globally....act locally is more than just a popular slogan when you read this issue of InSEA NEWS. Once again, the authors in this newsletter provide InSEA members with awareness and deeper insights into art education around the world. Our theme is Community, and according to my dictionary definition; a community is a number of people having common ties or interests; living in the same place; sharing together a likeness, similarity or identity. As this issue of InSEA NEWS demonstrates, community can mean that and much more when it is the theme of art educators. *Emil Tanay* returns us to war torn Croatia and Bosnia to find a way of building community with children through art. The real bridge he crosses to reach children divided by war, he builds metaphorically in his attempts to unite these children at a deeper level through their art. That bridge is extended into a Canadian classroom as *Anami Naths* recounts how the children in her school used art to understand and respond to the children of Croatia and Bosnia. In producing sock dolls for other children and paintings of hope, children who did not suffer from war speak through their art with empathy. Arts Alive as *Maro Socratous Tozzetti* explains is the Australian example of building multicultural community through the arts. In Fairfield, a city where 112 nationalities reside, art unites people of all ages and cultures. Community takes on a different meaning for the members of Eatonville, Florida where *Kristen Congdon explains how* the community is united against a divisive highway and through an arts festival and museum. We learn how an Afro American community celebrates its art and culture and provides an inspirational model for others to follow. Sally *Myers* takes us to Italy where the community of Reggio Emilia provides exemplary early childhood education in schools that make learning and the languages of art are the focal points. In 1945 this town took preschool education seriously and developed a curriculum that became the envy of much of the world. From understandings gained through young children in Italy, we return to the United States and *Enid Zimmerman's* article on building a community of committed teachers in a university summer program aimed at teaching the artistically talented. Collaboration, choice, content and caring were the keystones of this program. Student teachers assigned to a middle class elementary school that had adopted a poor section of town was the theme of *M. Crisstina Biazus'* article from Brazil. Again community is the context and art is the vehicle to build meaningful educational experiences. *Olga Blinder* provides a historical perspective on Art Education in Paraguay. *Stuart MacDonald* describes the resurgence of community education in the Scottish context with specific reference to built environmental education, art and design. The 1997 InSEA Congress in Glasgow will provide a platform for further exploration of this issue. In Saskatchewan, a First Nation's fashion designer was invited back to share his work and provide the community, especially the young people with hope and inspiration. *Tanya McElree* writes of the importance of community involvement and partnerships in making this project successful. Finally, *Itsuro Ikeuchi* describes how modern Japanese culture is defined by identity and aesthetics with special reference to the phenomena of "cuteness" or "Kawaii".

InSEA members will be saddened to learn of the untimely deaths of two world councillors:

Duane Hagen
United States
&
Norman Tornini
Argentina

To the memory of these exemplary art educators, this issue of InSEA News is dedicated

Hommage a Eleanore Hipwell

J'ai appris avec une grande tristesse le deces de ma grande amie, Eleanore Hipwell. C'etait une grande dame et j'ai bien du mal a en prier au passe tellement elle est presente et le sera toujours.

Sa personnalite, son sens de l'organisation, de la gestion, son sens des autres etait exceptionnel. Elle m'a tout appris, m'a fait decouvrir l'INSEA, cette rencontre mondiale, cette grande famille ou nous nous retrouvons tous sur la mere longueur d'ondes, creant ainsi une chaine d'amis, passionee par la recherche en education artistique, et ceci a travers le monde.

Si l'INSEA existe, c'est grace a elle car elle y a consacre une grande partie de ses activites, en m'entrainant dans sonsillage pendant pres de 30 ans; en effet, j'ai fait sa connaissance lors du congres mondial de l'INSEA a Tokyo, en 1965: un voyage post-congres a travers le Japon - Hondo, Kyushu, Shikoku nous a deja lie d'amitie. Pour la lere fois, je rencontrais des gens avec une large tournure d'esprit, une comprehension; une tolerance, une ecoute des autres.

Nous nous retrouvions chaque annee aux Journees d'Etudes Artistiques de Sevres, France, et au Congres regional INSEA; (nous avons cree ensemble - avec l'aide du conseil mondial, les comites regionaux qui nous permettaient de faire un travail en profondeur dans chaque region, les congres mondiaux ne nous reunissant que tous les 3 ans.

En 1969, Edwin Ziegfeld, alors President du Conseil Mondial a organise le Congres mondial de New York, au cours du yel Eleanore a ete elue Presidente et moi secretaire du Conseil Mondial.

Congres Regionaux:
Tchecoslovaquie:, Pague, Marienbad (organisepar JaromirUzdil); Hongrie:, Budapest; Finlande:,Helskini.Tapiola; Suede:, Stockholm; Chypre:, Nicosi

Le comite francais avait organise un voyage autour du monde auquel participait Eleanore. Je me souviens qu'a Tahiti, elle nous appris qu'elle prenait sa retraite, etant depuis des annees Directrice du College of Education d'Hereford. Elle nous dit alors que sa vie s'arretait la; bien sur, nous l'avons reconforte, mais je crois que son traivail a Hereford comme ce lui qu'elle consacrait a l'INSEA ont ete pour elle le centre de sa vie et qu'elle s'y est impliques totalement: l'Education etait tout pour elle; en Juin dernier, malade, elle corrigeait encore les epreuves du Baccalaureat Internationale et etait encore magistrat de la Ville d'Hereford.

Je voulais lui rendre hommage en ecrivant ces quelque lignes: Merci, Eleanore, pour tout ce que vous nous aves apporte.

I was, I am so sad, so desperate since I have read on the last INSEA Newsletter, that my very dear friend, Eleanor Hipwell, was dead.

She was a very great lady, I cannot speak about her in the past, as she is always so much alive in my heart.

Her personality, her sense of organization were so strong, her possibility of listening the others, of understanding the others was so large that a lot of friends can speak as I do, and will deeply regret her.

If INSEA became an important ONG, it is thanks to her: she has settled the account of INSEA quite in order, and then, it took a bigger place in an international way. Together, we create the European committee, with a regional congress each year to work in a better way, and more often; because a large effort and enthusiasm, she did more than we could do.

After the College of Education of Hereford where she was Principal, INSEA was her second child, and she made so much that it is now a very well known great international family: we have friends all over the world, thinking in the same way in Art Education research.

During about 30 years, we worked together, I met her at the World Congress of INSEA at Tokyo, in 1965; a trip around different islands from Japan: Hondo, Kyushu, Shikoku sealed a link of deep friendship between us.

For the first time, I met people with a large way of understanding, a comprehension if we did not have the same angle of thought, she was always tolerant.

We created together the regional committees to be able to meet all of us more often, with regional congress each year; so we have meetings each year twice; in Sevres (France) for les JournÉes dÉtudes artistiques du Centre International dí...tudes Pedagogiquesî, and at the European congress
Regional Congress

Helsinki,Tapiola, Finland;Zagreb, Bedgrad, Novi-sad Yugoslavia; Prague, Marienbad Czechoslovakia; Budapest, Hungary;Stockholm, Sweden; Madrid, Spain; Milan, Rome Italy; Chydre, Nivosi; Austria, Vienna, Baden.

In 1969 Edwin Ziegfeld, President of the World Council of INSEA, organized a world congress. Afterwards, Eleanor became President and I was Secretary of the World Council. Since that time, we worked together.

To go to Australia, the French Committee organized a trip around the world, Eleanor travelled with us. I remember, as we were in Tahiti, she said that she was just retired of her job of the College of Education of Hereford: she was sad and said that her life was at the end. It was hard for her to be retired, as the College of Hereford was the most important part of her life, with INSEA.

However, she lived during 18 years, not really retired, as she was still in activity, magistrate in the City of Hereford, working for the Church, for the Library of Hereford, correcting each year the international baccalaureate, she was still on the staff last June, even sick!

Writing these words, I just wanted to give her an Homage of all of us, to tell her INSEA without her will not be alive, and, as is strongly alive, Eleanor will always be alive in our heart.

A. Humbert
Past President INSEA

Edwin Ziegfield introduced me to the idea of INSEA, but it was Eleanor Hipwell who invited me to deliver a paper at the INSEA conference held in Coventry in 1970, and it was she who invited me to replace Manuel Barkin on the World Council. Since that time, Eleanor and I became personal friends and she often visited my family in our home. She was a member of my first art educator's tour of the USSR and we both served as art examiners for the International Baccalaureate. At one time, we were picketed by protesters in Australia, and in Madrid, we were even vilified in political cartoons.

Through it all, Eleanor never lost her sense of composure and wherever she went she created an image of INSEA shaped by her own forthright personality. She was a compelling spontaneous speaker who could, when the occasion demanded, move with authority. Eleanor's style of leadership is seen less often in these post modern egalitarian times, but I found it particularly appropriate for someone who was president not only of INSEA, but of a College of Education. When Eleanor stepped down as leader of both institutions, I felt a personal sense of loss. It was as though she was born for both positions, and for me to attend the first World Council meeting without her presiding at the head of the table, translating, adjudicating, and clarifying points of parliamentary procedure, was to know what it was like to be a passenger on a rudderless vessel. It may not be necessary for an INSEA president to have a sense of style, but Eleanor showed us all that it certainly helped. She not only embodied the idea of INSEA, but managed to convey the idea of an ambassador of art education to the world at large.

Al Hurwirtz
Past President • InSEA World Council

"The Children's Bridge is Not Destroyed"

Heart in the middle of the world

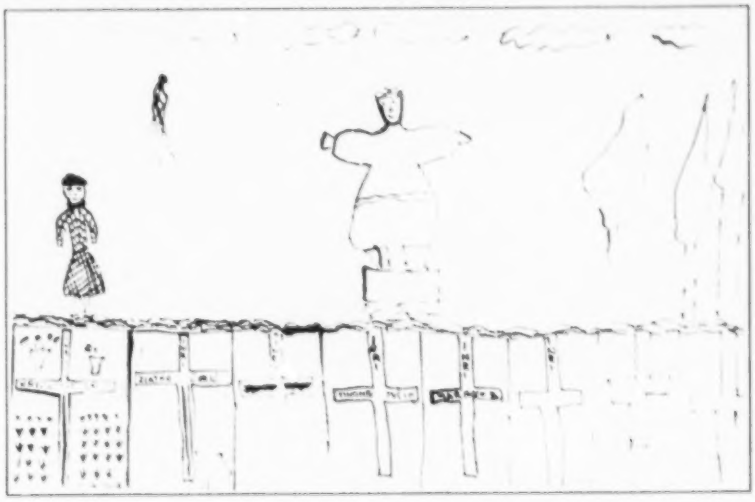
Emil Robert Tanay
University of Zagreb

Last summer I was invited to Nova Bila, Buscovaca, Vitez in Central Bosnia. I met again the children I worked with during the war last February. It seems that their physical situation has not changed - their drawings express very similar linear characteristics of fear, and they use similar symbols of fixation due to the trauma they have been through.

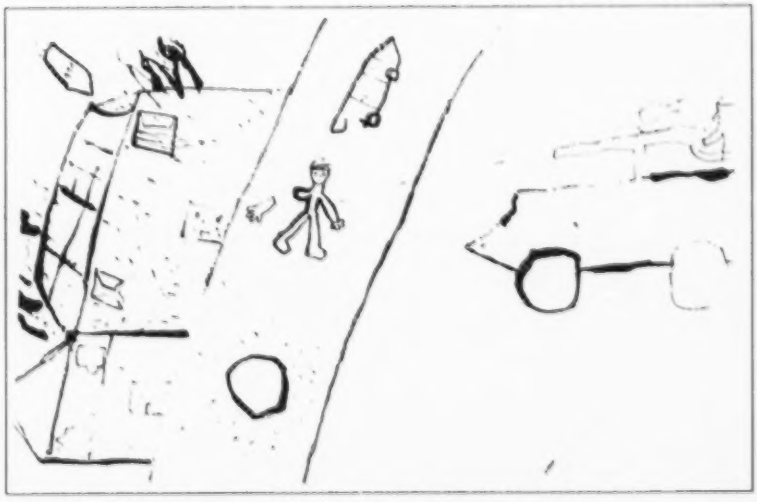
One day I left Nova Bila for Mostar. The town of Mostar in Herzegovina is divided by the torrent like river Neretva into a more modern western part which is Croatian, and an ancient and oriental eastern half which is Moslem. For 427 years they were connected by a graceful Turkish bridge, which gave the town its name: Beautiful Bridge. This was shelled two years ago. After arrival in Mostar, I confined myself at first to the western Croatian side.

I began working in two schools belonging to the Christian Croatian school authorities at Rodoc, five hundred meters from the firing line. I found authentic expressions of the mental and moral injuries. To reach the children there, I was taken by car past the previous main street of West Mostar. The houses had been completely destroyed: first Serb by shelling, then, when hostilities broke out between Croats and Muslem, by Muslim guns. This made me think. "Do our enemies have children?". The day after, I went to EU office to ask permission to pass over the British Bridge (this is the name for the unique bridge that connects the two parts of Mostar). The EU officials answered they could not protect me an they could not guarantee my life. "We don't have a car for you, we cannot accompany you, and we cannot protect you over there."

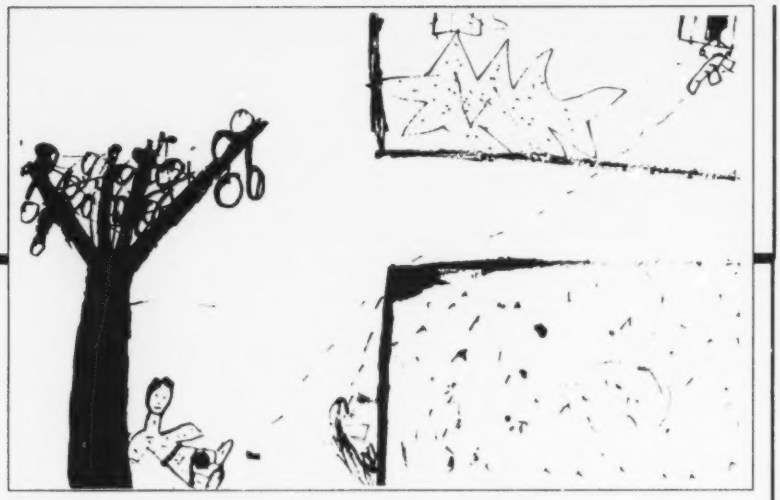
The next morning my inner voice said, "Go". I did not feel any fear so I decided to go and find Muslim children, and I went by foot over the bridge. There were no pedestrians, no soldiers, no police. "I wish you luck" were the last words of the checkpoint man. It was an unusually calm but cloudy morning. I was carrying two bags with drawing and painting supplies. Some sporadic gun shots structured the time. The minutes seemed as hours to me. I kept going. Then I became conscious that I was at an open space between the destroyed homes. I be-



It Is Difficult To Live Under Shelling, When The Alert Is Sounding, 1994 • ***Maja Glibic*** *• 12 years (F) • Mostar, West side of the town, Christian part of Mostar, Herzegovina • Last summer it was not possible to find the free place on a graveyard. Many children died by shelling and from sniper bullets too. The graves were prepared at parks. To go to the graveyards was an everyday routine.*



Untitled, 1994 • ***Samir Spahic*** *• 11 years (M) • Mostar, East side of the town, Muslim part, Herzegovina*

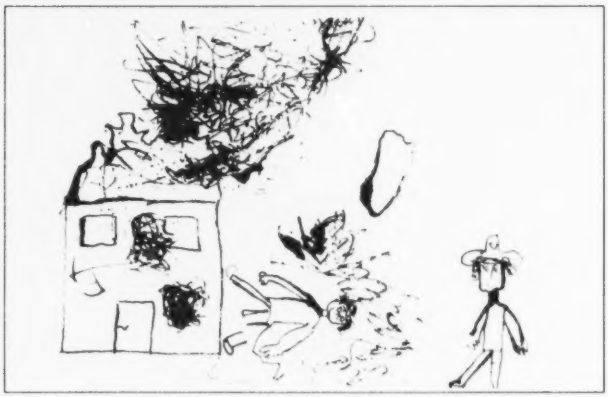


*Untitled, 1994 • **Dzevahira Sabanac** • 12 years (F) • Mostar, East side of the town, Muslim part of Mostar, Herzegovina*

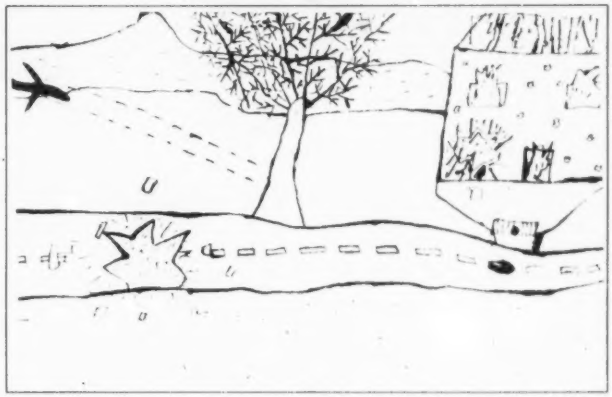
came more and more conscious of the disaster we Christians had caused - my sadness grew larger and larger. The ruins were everywhere.

I felt ashamed of all that I could see around me, but the wish to see the children guided me until I reached the opposite part of the town and presented myself at the Muslim Ministry of Education. The Assistant Minister was most surprised to see me there and obviously did not believe me when I offered to work with the children of refugees. My offer was not accepted, but I was told that I should come back the next day, although he could not guarantee me anything. I returned to Christian part of the town.

The next morning I felt free to go again over the bridge. When I arrived at the Muslim Ministry the officer looked at me and said, " The children are waiting for you, Professor". When I presented myself in front of the eleven year olds, they looked at me in

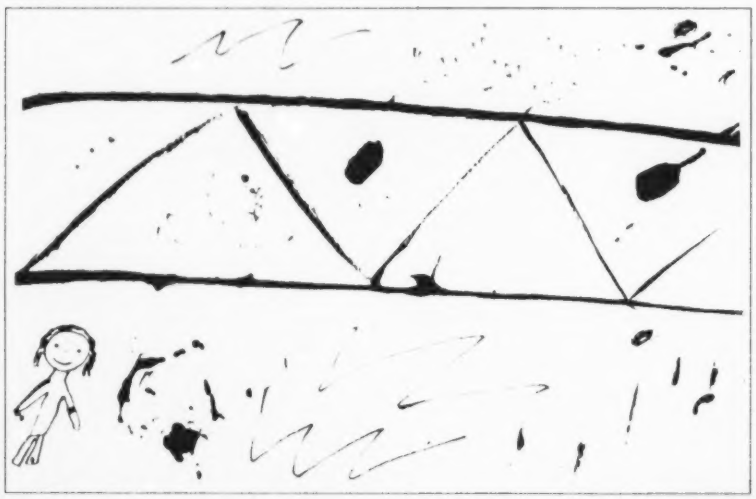


*Untitled, 1994 • **Leila Idrizovic** • 11 years (F) • Mostar, East side of the town, Muslim part of Mostar, Herzegovina*



*Untitled, 1994 • **Alen Bevanda** • 10 years (M) • Mostar, West side of the town, Christian part of Mostar, Herzegovina*

*This Is What I Experienced, 1994 • **Amla Pobric** • 10 years (F) • Mostar, East side of the town, Muslim part of Mostar, Herzegovina*

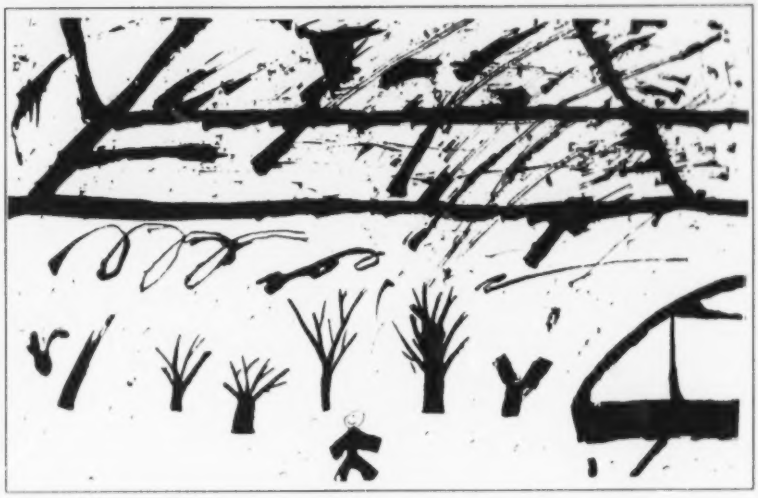


silence. I spoke to them, " I am a teacher and I bring to you the regards of the Croatian children of refugees. They go to the same type of class that you are now at. They feel the same as you do! Do you think you can tell me how you feel through different lines or colours which each of you can make?" I offered them a lot of materials from my bags. We talked about their dreams; about the smell of the war. At the end I asked them to write letters to unknown friends. They wrote almost the same messages as the Croatian children from the Western part of Mostar. They asked me about the children from the other side of Neretva, and I promised them that I would show their visual and written messages to their colleagues in Croatia and in Europe. At the moment I feel that I do belongto all the children.

The Head of the Muslim school and the Assistant Minister for Education were very curious about my impressions. They

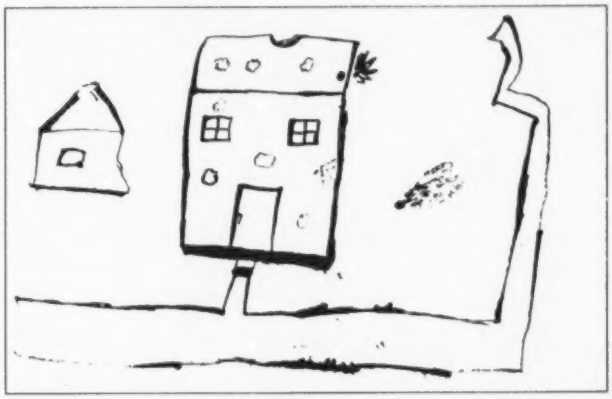
asked me my reasons for travelling around and working with the Muslim children. I answered that Christ says: "Verily I say unto you, inasmuch that as ye have done it unto one of the least of these my brethren, ye have done it unto me"(St. Matthew25.40) We understood each other: and they invited me to return again. I promised to do that.

I am now preparing a large exhibition of the children's works under the title: "The Children's Bridge is not Destroyed".



*Space,Space, You Are Endless, 1994 • **Josip Zeljo** • 10 years (M) • Mostar, West side of the town, Christian part of Mostar, Herzegovina*

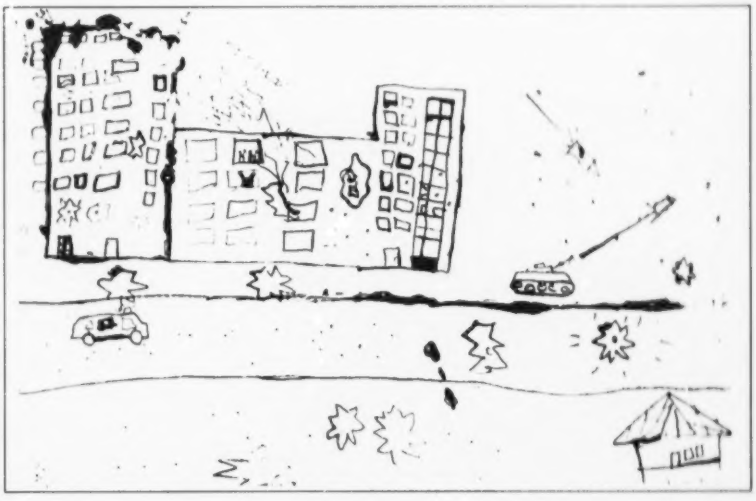
*Everything In Love, 1994 • **Sonia Rosic - Milinkovic** • 10 years (F) • Mostar, West side of the town, Christian part of Mostar, Herzegovina*



*Untitled, 1994 • **Nermina Tabakovic** • 10 years (G) • Mostar, West side of the town, Christian part of Mostar, Herzegovina*

*Untitled, 1994 • **Amel Sukic** • 11 years (M) • Mostar, East side of the town, Muslim part of Mostar, Herzegovina*

*Untitled, 1994 • **Slaven Marijanovic** • 11 years (M) • Mostar, West side of the town, Christian part of Mostar, Herzegovina*



Making Bridges

The Sock Doll Project

Anami Naths
South Park Elementary, Delta, British Columbia, Canada

I would like to tell you a story.

In August 1993, I attended the 28th World Congress of the International Society for Education Through Art (INSEA) in Montreal, Quebec. This being an international conference, the variety of presentations and workshops available for Art Educators was suburb. The delegates, however, were shocked and horrified to hear of the plight of the children of the former Yugoslavia as presented by keynote speaker, DR. Emil Tanay of the University of Zagreb. He explained that the trauma experienced by these children had left them unable to hear or speak. He worked with them by having the children listen to classical music, and encouraged them to paint and draw. The art work produced by these children- while difficult for us to fully comprehend and /or face, clearly showed that this was the first step in the healing process. It was also the first step in the many that would follow for me as a firm believer in the power of art education. After the presentation by Dr. Tanay, art teachers from around the world drafted the following resolution which was accepted and passed by the INSEA General Assembly.

"The members of INSEA voice concern and call attention to the plight of traumatized refugee children worldwide. The recent efforts of the Croatian Committee of INSEA have reconfirmed the position held by INSEA, that making art plays a powerful role in the healing process of desperate children. As art educators, we have the responsibility to respond to this terrible social injustice. Educators and policy makers have the moral obligation to provide children with opportunities to work in the arts so that the healing process that the arts foster can be made possible. INSEA's 2000 members working inn over ninety countries throughout the world urge that all who shape schools's and their programs include the arts for all children, but especially for those who most need the healing that the arts make possible.

I returned to Delta proud to be a member of INSEA: theory is wonderful and necessary, but real change happens in the action that follows.

I took from that summer of '93 to September of '94 for the present project to gel into a shape that I could present to my colleagues at South Park School. I had seen some sock dolls made under the direction of a Delta teacher, Nancy Paulin and with that in mind, I proposed the following project to my colleagues Jacquie Dunn, Matt Jamieson, and Connie Matisz. The idea was to have the 120 students in our four grade 6/7 classes make dolls with the intent of sending them for distribution to traumatized children of the former Yugoslavia. Each doll was to have to it attached a photograph of the student who made it. The photography teacher at South Delta Secondary School, Barbara McClatchie-Andrews assured me that she would have some Grade 11 students to the photography. I sent a letter to Dr. Tanay explaining our project and asked him if he would see to the distribution.

Prior to the sewing, the students were told about the work of Dr. Tanay and read experts of the writings of the children in the UNICEF book I Dream of Peace. We looked at the art work by these children and tried to grasp and make sense of their hopes and fears. Each class set up their own sewing time, and many children worked on their dolls at home. They taught each other how

to thread needles, sew buttons, do chain stitches and cut fabric. Students designed circle skirts, cut fabric for hats and vests, trimmed and decorated shirts. For the most part, many had never sewn before. The joy of securing a button.... alone! The pride in creating an outfit! The ownership in making something so wonderful and unique-knowing that it would be given away. In my class, the sewing time was first thing in the morning. Students sewed in silence as they listed to the morning announcements and the school wide classical music listening program. They sewed while they talked and laughed and gossiped. They sewed while they listened to me read to them.

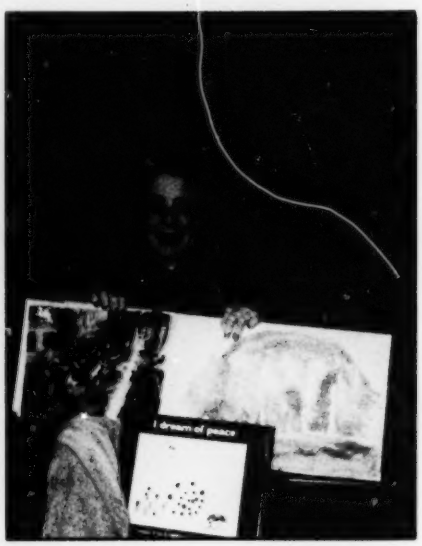
As time went by, students made contracts with their parents to raise money to pay for the costs of the project. Many gave up allowances, some washed cars, vacuumed playrooms and ran errands. This was their project. Photographing the students with their dolls commenced as the dolls were completed. On the back of each photo attached to the dolls, students wrote their names and simple message: Napraviio sam ovo misleci no tebe- I made this thinking of you. It was now December and I had not yet heard from Dr. Tanay. My phone calls were not getting through, and my letter remained unanswered. With the help of a parent Mrs. L. Tyson, alternatives were explored. One agency we contacted suggested we sell the dolls! Another offered to store them in their warehouse in Toronto-with no assurances that they would be sent.

Along the journey, we came into contact with Constable M. Green of the RCMP who had served in Yugoslavia as a member of the United Nations Police Force. When Constable Green offered not only to help us make contacts and inquiries, but to come and speak to the students about the role of peace keepers in times of war, I was delighted. Imagine their surprise when Constable Michele Green arrived: a slight woman in combat pants, long hair neatly pulled back, blue UN helmet under her arm, boots smartly polished! This was not what most of them had expected. She had videos and photos, medals and stories. We had a rare, first hand account of the day to day realities of life in those conditions. What a lesson. The local newspaper, the Delta Optimist, ran story and I secretly hoped that someone would come forward with magic wand and whisk the dolls away to the children.

The writing of the students in some of the senior classes started to show genuine concern for the individuals in the book: I Dream of Peace. Students were provided with opportunities to give written responses to what they had seen, heard and experience as a result of this project. We were surprised to see the depth to which their writing reflected not only compassion and empathy for their brothers and sisters overseas, but also touched on their personal wars: indeed every child's experience is relevant.

In January 1995, I phoned 2ndLt. Brenda Gauthier at the Canadian Forces Base in Chilliwack. I requested that they consider shipping the dolls under humanitarian aid. Yes! Officer Gauthier understood and supported the project. No! She did not think that we ought to sell the dolls. Yes, she would do what she could to help us. Letters were written asking the base commander in Croatia to help us.

Two days later I received a reply from Dr. Tanay. He was happy to hear that "his children" had not been forgotten. Send the dolls, he wrote, and they would surely find a home in the heart of a child over there. His letter explained that he was still working with children, many of which were the same children whose drawings we had seen in Montreal two years ago. Children who otherwise would have no opportunities to express themselves, were finding a voice through their art. One of the themes that was recurring, explained Dr. Tanay in his letter, was the dreams of these children about the smell of war. He was collecting their art and putting together an exhibition entitled: The Children's Bridge Is Not Destroyed". When I read the letter to my class, we were filled with hope and purpose: We are a part of that bridge.



Community Arts

Society & Culture

Maro Socratous Tozzetti
Arts Alive, Sydney, Austrailia

Where does the ART EDUCATORS' role end? We, the Art Educators, have a significant role and a lifelong mission to fulfill beginning with Primary, Secondary or Tertiary Education. We develop talents to guide and hand students to Society, which is our main goal. If we stop up to there, we cannot say we have achieved this goal. We prepare them to face the world mixing with other artists, promoting their Art, while finding themselves inside the community. This is actually expected from us, from their family, friends, and most of all from society. Family dreams and expectations, society, and finally the community, may wonder about our previous years of effort. How is it that they come to think this way?

To 'make it' in the Art World is difficult in any country, much more difficult if you find yourself in a country where you face a language problem. Carrying with you your country's traditions and culture, plus influence from your art education knowledge, is not really enough to face the new country's ways of expressions and fit in the new environment. Such an example we have greatly noticed in Australia, which we believe is rated as one of the most culturally diverse countries in the world. It is particularly more noticeable in Fairfield, a city in Sydney's western area where 112 different nationalities reside and live in harmony. Here, where it was thought to be a cultural desert, a few mature artists began to wonder that such a rich community cannot be without talented people among them. So, through the local radio and community centres a miracle happened. Even we were amazed! Within three months a small group of artists reached 30. They formed the ARTS ALIVE group and organized their first combined exhibition of all art forms in March 1991. I was elected the 1st President where I have kept the position for the last five years. It was indeed a great discovery and achievement. Enthusiasm grew among the group. The Community became aware, as well as the local Council, the private sector, and the Chamber of Commerce. Exhibitions, performances, and workshops followed one after the other.

ARTS ALIVE now has 180 members mainly from Fairfield but also from all parts of the Sydney metropolitan area. Activities are happening and trust for this group is strengthening. Since 1992, when the group was approached by the Chamber of Commerce to organize a big event for the city, the idea of an Arts Festival sprang. This takes place each year during the last two weeks in September. Performances, workshops, minor exhibitions, video and poetry evenings, and a major exhibition with prizes takes place, as well as a day long SEAPAC Seminar in conjunction with the Festival and with each year's United Nations theme. Dr. Peter Thursby, an InSEA member and Head of the NSW University Art Department, helped me with that first year's theme of indigenous people. Last year Dr. Philip Perry, InSEA World Councillor, was the keynote speaker. ARTS ALIVE also participated during the 2nd SEAPAC Conference in the Philippines, and plans to participate in Taiwan this November.

In conclusion, I wish to point out that while we fulfill our primary goal we also build a fairer society, bring social change, prevent crime, unite people from all walks of life, create employment, and assist people with disabilities to discover themselves. In creating activity through the arts, we give meaning to people's lives.

MARO SOCRATOUS TOZZETTI
Vice President of ARTS ALIVE
Past InSEA World Councillor
(Europe 1982-1988)
36 Edna Avenue, Mount Pritchard,
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Chinese calligraphy painting & painting demonstration • Fairfield City, Festival of the Arts

Teacher Education in Eatonville, Florida

Building on Zora Neale Hurston's Legacy

Kristin G. Congdon
University of Central Florida • Orlando, Florida, USA

Educational theory in the United States continually makes claims that curriculum should be rooted in community; that parents and residents should participate more fully in school matters; that partnerships should be made among schools, museums, historical organizations, businesses, and social services programs. Eatonville, Florida, a town of just 3,000 residents, provides us with a model of how these goals can be met. Teacher education is one methodology being used to build curriculum and pedagogical theory based on this kind of expanded participation. By a variety of educational means, this historic community is claiming its rich heritage, making an international name for itself, and building a strong interdisciplinary curriculum, firmly rooted in African-American history.

I should make it clear before I go any further in describing Eatonville, that while I have been involved with Eatonville's educational goals for several years, I take no credit for its many successes. I help when I can. I give advice, I sometimes identify resources, and I serve on committees, but the spirit, the vision, and the real energy for Eatonville's success belongs to Eatonville, and the untiring Director of the Association to preserve the Eatonville Community, Inc., (P.E.C.) N.Y. Nathiri. Under her guidance, this historic town has built on its strengths.

The January 22, 1889 edition of the town's weekly newspaper, The Eatonville Speaker, had the following article about its incorporation as the nation's oldest Black municipality:

Colored people of the United States: Solve the great race problem by securing a home in Eatonville, Florida, a Negro city governed by negroes.

Eatonville, Orange County, Florida, is situated six miles north of Orlando, the County seat of Orange County, two miles north of Winter Park and a half-mile north of park house station and places that are noted winter resorts, Winter Park being the location of the far-famed Seminole Hotel. During the years between 1875-1877 an effort was made by Allen Ricket, J.E. Clarke and another colored man to purchase land for the purpose of establishing a colony for colored people, but so great was the prejudice then existing against the Negro that no one would sell the land for such a purpose. In 1883, Lewis Lawrence, who came to Maitland in 1875 from Utica, New York, came to the rescue by purchasing the land on which is now the Town of Eatonville, named after a Mr. Eaton. Mr. Lawrence, who at once built them a church and several cottages, gave them a chance to pay for the same on easy payments. Tony Taylor and Allen Ricket were the first to take up their residence in Eatonville. Six years have passed and today Eatonville is an incorporated city of between two and three hundred population with a Mayor, Board of Aldermen, and all the necessary adjuncts of a full-fledged city, all colored, and not a white family in the whole city!

This historic distinction is not Eatonville's only significant claim to fame. Eatonville is also the hometown of Zora Neale Hurston (1891-1960), well known writer, anthropologist and folklorist. Many of the stories she wrote about came from her early childhood days at "the lying porch" of Joe Clarke's store where long hours were spent telling tall-tales. Hurston's published writings include her autobiography, Dust Tracks on a Road, and four novels, Jonah's Gourd Vine, Moses, Man of the Mountain, Tell My Horse, and her best known work, Their Eyes Were Watching God.

In 1988 I was invited to attend my first meeting on Eatonville. Orange County had decided to build a four lane road through the town to alleviate heavy traffic trying to get to the main freeway. It was as if individuals in decision making positions had not understood the historic significance of Eatonville and what a major highway would do to destroy its cohesiveness as a community. N.Y. Nathiri, a librarian by training whose hometown is Eatonville, knew that the proposed road must not be built, but also that future decisions affecting the town had to be grounded in an educated awareness of Eatonville's historic significance. This meant education both within the community and outside the community. As a means of educating people at all levels from a wide geographic space, a festival was proposed. The first Zora Neale Hurston Festival of the Arts was planned and implemented with astonishing success. (The name of the annual festival was later changed to The Zora Neale Hurston Festival of the Arts and Humanities). An education day for teachers was a part of the festival as was a symposium for academics. The newly formed Association to Preserve the Eatonville Community, Inc., an organization without a permanent meeting place, had managed to draw scholars from around the country, thousands of people at the street festival, and Alice Walker as a banquet speaker.

When I think about the Hurston Festival, I am reminded of Mary Bethune, who founded Bethune-Cookman College, an African American school just miles away from Eatonville, with only one dollar. The success of the Zora Neale Hurston Festival and P.E.C. has been no less miraculous. This is a story about people who know their strength and know that it comes from the roots of their individual and shared histories. In this case, Eatonville is the space, and Zora Neale Hurston is the role mode.

Within a year, P.E.C. secured enough funding to rent a building across the street from the largest park in town. This gray brick building, which used to be a small grocery store, is now The Zora Neale Hurston National Museum of Fine Arts. The Director is Leon Theodore, a retired high school art teacher and well known local artist. The museum now holds Saturday classes for children, taught by retired teacher, and practicing artist and activist, Katie Wright. While the art in this museum is seen by visitors from all over the world, the impact of the accessible displays can most readily be seen when neighborhood children open the door, cautiously peek in, and become quickly welcomed. The museum is a place for planning the future, for educating children and adults, and for visiting with neighbors on Sundays during regularly scheduled openings. How appropriate it is that all this happens in a room filled with art by African Americans, often young artists in the early stages of their careers. This space is also a focal point for teacher education.

Ever since the early stages of P.E.C., teacher education has been central to its goals. Workshops on Festival's Teacher Day have successfully attracted teachers from several countries around Eatonville to work on curriculum content related to topics as diverse as music (jazz, gospel, blues), African and African-American dance, theatre,

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storytelling, and of course, the visual arts. In 1989, an ambitious exhibit was curated by Shirley Cannon and N.Y. Nathiri called, Jump at the Sun, a phrase often used by Hurston's mother to encourage her to set and accomplish high goals. Historic pictures of Eatonville were found in library archives, resident albums, and bureau drawers, and Hurston's story is told in a way that is accessible to teachers and students alike. This exhibit is continually being used by teachers in Eatonville, and in other cities and towns around the country, to provide background information about African-American history, storytelling, and aesthetics.

In the summer of 1994, the Zora! Institute for Teachers began its first sessions with the theme "Gateway to Diversity: Utilizing the Hurston Model as a 'Whole Cloth' Approach to Learning." This institute focuses on an interdisciplinary and multidisciplinary approach to teaching. The arts and the humanities are seen as subjects that can and should be taught with relationships in mind. While the visual arts are acknowledged as being about paint, stone, and wood, they are also seen to be about storytelling, rhythm, values, and history. When a teacher and a student learn about Hurston and African-American culture, they learn about connective threads that tie jazz and quilting together, or dialect and art criticism.

Teachers in the 1994 Zora! Summer Institute for Teachers came from as far away as Costa Rica. While local teachers are able to ground their curriculum in the importance of the historic town of Eatonville more centrally than those who come from further distances, the model that this institute employs is one that can and should be used by teachers from all over the world.

For residents of Central Florida, Eatonville has taught us a lot. We now know that we have a celebrated town just outside of Orlando, and we all proudly claim Zora Neale Hurston as our own. But even more than that, we can now proudly say that we have a community that is showing us how a contemporary African-American town can use history and an exemplary woman to demonstrate the importance of making connections among organizational groups, disciplinary subjects in schools, and goal setting that incorporates the past, present, and future.

For more information about the Association to Preserve the Eatonville Community, Inc., The Zora Neale Hurston National Museum of Fine Art, or the Zora Neale Hurston Festival of Arts and Humanities, contact N.Y. Nathiri at P.O. Box 2586, East Kennedy Blvd., Eatonville, Florida 32751, U.S.A.

Participants in the 1994 Zora! Summer Institute for Teachers

Saturday Morning Art Classes, Spring 1994

Reggio Emilia

Early Childhood Education Links Community, Learning & Art

Sally A. Myers
Ball State University • Muncie, IN

The date was April 24, 1995, the eve of the fiftieth anniversary of the end of World War II in Reggio Emilia, Italy. I sat surrounded by women of all ages looking at a wall filled with copies of old photographs. All forty of us stopped our conversations as three older women smiled nervously and told their stories of the beginnings of the preschool where we sat and listened, the 15 Aprile School. Their words were in Italian, most of the audience English speaking, and the wait for a translation slowed our responses, but the strength of the women and their vision came through clearly. In 1945 these women knew that a school for young children had to be built. The children from Reggio Emilia needed some place to go — not just any available place — but a light, cheerful joyous place with space to eat and play and learn. "We just decided that the children could not continue to wait for laws authorizing this, we acted." The women and the community began construction on a school building and an innovative approach to early childhood education.

The small school building took a year to complete since the community members could only work on the building on Sundays. When the school opened, the children had to be fed, so some children and community members contributed homegrown vegetables. Two local men laid out, planted and tended a vegetable garden for the school. Each Monday, every child who could manage it, brought one egg to school. Eggs were a valuable commodity and sometimes the teachers sold the eggs to buy other food and supplies, sometimes they used the eggs for food for the children. Meals at school were a critical need because many children received little other food. Everyone involved contributed what each could afford since all felt the school was a way to preserve democracy. The participants in this new school had more than a place to meet, they had a new way of looking at the needs of young children.

As those first teachers helped cook and clean, they also developed their "revolutionary approach" to children and knowledge. The community members began to see the school as more than a way to preserve their own community and rights but a way of affirming the rights of children. This philosophy rejected the notion that children are better off at home with their mothers, but might be forced to go to preschool because of their circumstances. Instead, the philosophy looked at preschool as a rich learning experience for children based on the interaction and cooperation of parents, community members and teachers (Rinaldi, 1995).

Instead of the image that children are weak and needy, the Reggio Emilia philosophy held an image that children have the potential to become powerful and competent citizens with rights. These first participants in the school, community members, parents and children, shared the view that the school must have a strong connection with the family and the culture of the community. They agreed that all the participants in the school must have a sense of belonging, a sense of knowing not only what and how but why.

Carlina Rinaldi, *pedagogista* and director for the system of Reggio Emilia preschools, stresses the importance of knowing the reasons for our actions. To be a part of the culture and community, each teacher, parent, cook, cleaner and interested community member needs to know why the school looks, feels and runs the way it does.

The schools are unique in many ways. Each of the 32 school buildings is a carefully planned space. The school buildings are different in character and range from renovated villas to new construction. The original 25 Aprile School has grown to three times its original size.

Each school building looks different from the others but all share some attributes that come directly from the philosophy (Malaguzzi, 1993). Each school has lots of light and air. Each is built around a central space that serves as a town square in which the children from different age groups and classrooms can meet and interact as a community. Each school's kitchen is open to the children and is a part of the core of the school. Each school has walls covered with photographs and drawings. The photographs are of children and their activities at the school. The drawings are photocopies of images made by the children. All this is accompanied by words, sentences and phrases: the result of dialogues between children and teachers concerning the ideas and images.

As an art educator, I was struck as Katz (1993) was with the richness of the images made by the children and the sense of continuity that connected the images. The explanations for the process and the images were in the children's words, the result of dialogues with teachers during the process of making the images. The dialogues are recorded and examined by the teachers, an activity essential to the Reggio philosophy. As the children make their investigations, the teachers talk with the children concerning their intentions, their reasons, and their thoughts about what they are doing. This documentation, along with the products the children make, forms a record of how the children are thinking through the information, understanding it and using it.

In addition to classrooms, places to nap and places to eat, each school has a large atelier, or studio, where many media and spaces to use them can be found. Here we can also find the *atelierista*, or art specialist for the school. Most schools also have mini-ateliers, or small studios attached to each classroom where the children can find art materials and spaces to work. In all the atelier spaces, small containers of materials such as beads, paper, glue and markers can be found. Most materials are in locations that are easily accessible to the children without asking for an adult's help. There are also slides, books, models of the human body, human skeletons, light tables and overhead projectors in the atelier.

The atelier and atelierista are an important aspect of the Reggio Emilia philosophy. Constructing objects and making drawings and collages is an integral part of learning here (Edwards, Gandini, & Forman, 1993; Schiller, 1995; Vecchi, 1993). This is partly the result of the philosophy of the founder of the schools, Malaguzzi, who noticed that children communicate in many "languages." Although Malaguzzi acknowledges that spoken and written words are two of those languages, the Reggio philosophy stresses that there are at least one hundred more languages children use to communicate. Many of these languages involve materials of all kinds including art materials. Among these one hundred languages are the language of wire, the language of

clay, the language of pen and ink, the language of collage, the language of puppets, the language of theater, music and dance.

The children who attend Reggio Emilia preschools are encouraged and sustained in their explorations of these languages. Teachers and children work together to find ways to express ideas, thoughts and emotions, but not in a random way. Each child joins with others in small groups to investigate topics and materials. The investigation begins with an experience the children find interesting, such as visiting the town market or taking a walk in the rain.

After the initial experience, the class discusses engaging aspects of the experience with their teachers. Each child becomes a member of a small group that begins to investigate and explore one aspect of the experience. For example, a cat who had kittens on the school grounds interested the children. They began to draw images of the cat and kittens involved in different activities. The children tried to record the kittens' world from all angles, so the drawings were made from different points of view: some were low, from the kittens' point of view, some higher, from a child's point of view. The children experimented with materials to find ways to show the texture of the fur, the pattern of stripes and colors and the distortion of the forms. Some made their images larger by projecting them on the overhead projector and tracing them on larger paper. Then the children changed aspects of the images such as the texture or color. Some children made sculptures of the cat and kittens out of clay. These children had to find ways that four clay "legs" could hold up a large clay "cat body" and they had to really notice how a cat is put together.

Over the course of several weeks, each group made visual representations of their understanding of the cat and kittens including cat pregnancy and birth, and cat motherhood. The children returned to their ideas and their images three, four and five times, each time noticing and stressing different aspects of the cat and kittens. As the children worked at their explorations, their teachers interviewed and questioned them about their work and their plans. Through a process of negotiation, the children and teachers agreed on the course of the inquiry. In this way, the children could demonstrate how they had come to know about cats and kittens from their experience. The words from these transcribed negotiations and dialogues along with the photographs of the children's images made from paper and clay formed a record of changing ideas. This visual record illustrated how each child had come to understand the cat, the kittens, the birth, and the idea of cat motherhood.

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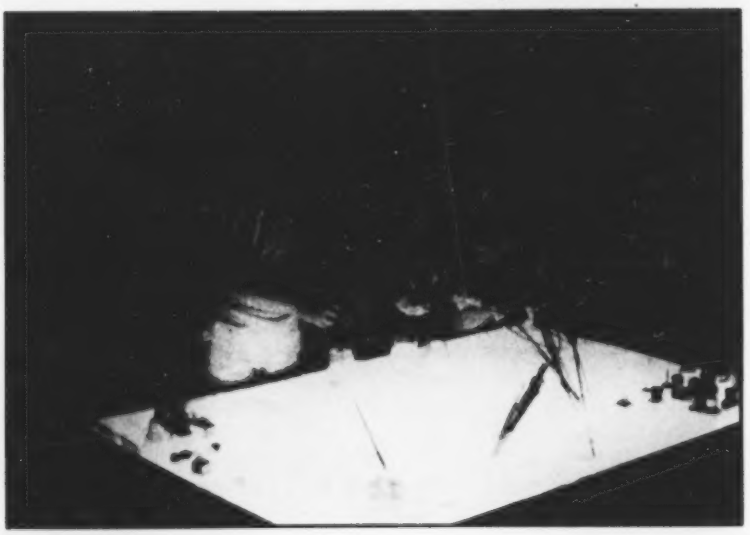
These experiences result in some astonishing products, although the product is not the focus of the activity (Katz, 1993). The focus is on children's ways of knowing as the teachers and parents encourage the children to learn to "speak in many languages," to experiment, change and grow. Nevertheless, it is hard to see this work and not think of the product as an artwork. Partly because the children return to ideas, refine and change them, the results are sophisticated and charming images. The value of the work is enhanced by the information, concepts and ideas the children acquire. A



large body of this work has been collected into an exhibit titled The Hundred Languages of Children which has been touring Europe and the United States.

After almost 20 years of self-sufficiency, the Reggio Emilia preschool administration asked to be accepted as a part of the municipal school system in 1963. The schools are free to residents of the community. Demand is high and there is a long waiting list. The system of admission is based on need; disabled children are taken first, then those of single parents, then those whose grandparents do not live in the area to help with child care.

Recently Reggio Emilia has had many early childhood educators studying and observing the schools. Interest is also growing in the art education community (Schiller, 1995). It would be difficult to look at the quality of these young children's work and not want to find out more about this philosophy. Though these schools are absolutely tied to the values and interests of the Northern Italian community called Reggio Emilia, art educators such as Schiller are beginning to examine the philosophy for curriculum concepts that can be carried out of the country to become a part of other communities.

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A Community of Teachers

Anything that is worth doing is worth Overdoing

Enid Zimmerman
Indiana University

Within the past five years I have become interested in conducting research about in-service art teachers. In my recent research about teachers who attended a summer program at Indiana University, I have been inspired by a number of contemporary educators who have corroborated my present thinking and practice about educating in-service art teachers. Although none of these researchers has written directly about art education, their deliberations have been essential in formulating my teaching goals and philosophy. I have always regarded my role as a teacher educator as one who imparts knowledge, helps teachers reflect on their own teaching practices, encourages them to build collaborative networks with other educators, and aids in empowering them to become leaders in their local communities and beyond.

Alfie Kohn (1994) described "pro-self-esteemers," who advocate the importance of students developing positive perceptions of their self-worth, pitted against their critics who view such a project as not being effective and distracting from the real purpose of education, to become competent in academics. One of the results of Kohn's analyses of studies of self-esteem and academic achievement is that self-esteem building alone is not effective in producing academic achievement. He advocated what he referred to as the "three Cs of motivation: collaboration, choice, and content (of curriculum)" (p. 281). Collaboration implies a connection to peers in a classroom environment that is viewed as a safe and supportive community. Choice refers to students having feelings of competence and developing abilities to make decisions about what, why, and how they will learn. Curriculum content implies that the students will be engaged in "meaningful, engaging, and relevant work" (p. 281). Although Kohn wrote about public school students, his research appears to have relevance for adult students as well.

Nel Noddings established a case for another C to be added to Kohn's three Cs. she advocated as a first priority care in schools to insure that loving and competent individuals are those who teach future generations. She makes a direct connection between empowering teachers as we would want them to empower their own students to "inquire deeply into [their subject's] place in human life" (p. 178).

Educators such as Ann Lieberman and Milbrey McLaughlin (1992) have written about the importance of forming communities of teachers as a viable way of empowering them to take charge of education in their own classrooms as well as in an environment of communal relationships. Linda Darling-Hammond (1993) also argued for the need to establish a community of teachers who have opportunities to engage in collaborative efforts and build networks that lead to new ways of conducting inquiry into their professional practices. Jo Sprague (1992) advocated that teachers be empowered through collaboration and shared leadership, and become social and political activists regarded as professionals who are influential and valuable to society.

ARTISTICALLY TALENTED PROGRAM

I was interested in determining whether, and how, variables of knowledge of subject matter and pedagogy, self-esteem, collaboration, and empowerment influenced my goal of building a community of teachers in the Artistically Talented Program (ATP) at Indiana University. From 1990 to 1994, Giblet Clark and I coordinated this program that was supported through a contract with the Indiana Department of Education Gifted and Talented Program. Teachers attending ATP received support through scholarships that paid room, board, tuition, supply, and book expenses, as well as a stipend for art resources. Each summer half the participants were returning ATPers and the other half was a new group of participants. Although they took ATP courses at IU during the summer, they had responsibilities throughout the following school year such as implementing their curricula, keeping a journal about their experiences, publishing their curricula in a monograph, writing short articles for art education magazines, and presenting their curricula at conferences. At least once every year, alumni from previous years meet voluntarily to share ideas and continue their previous networking and collaboration efforts.

METHODOLOGY

Subjects

In Summer 1994, there were 18 art teachers who attended ATP; seven were returnees from the previous summer. The 1994 ATP teachers, like the groups that preceded them, were represented by a wide range of ages, cultural and racial backgrounds, experiences, teaching situations and grade levels. These teachers lived together on the same floor of a dormitory on the IU campus and they, Gilbert Clark, and I ate three meals a day together. Two classes took place daily, and I taught the afternoon class. In addition, they attended weekend and evening activities on a voluntary basis.

Data Collection

All 1994 ATPers filled out anonymous open-ended evaluation forms. Also, three focus groups were assembled, two consisted of new ATPers and one was comprised of returning ATPers. For these focus groups, an interview schedule was developed to stimulate conversation and supply some broad topics. Content analysis was used to categorize evaluation forms and transcriptions of the interviews and report results of the data (Gordon, 1978); Holsti, 1969; Mostyn, 1985). Large categories that emerged from the data included issues of knowledge of subject matter and pedagogy, self-esteem, collaboration, empowerment.

ISSUES OF KNOWLEDGE OF SUBJECT MATTER AND PEDAGOGY, SELF-ESTEEM, COLLABORATION, AND EMPOWERMENT

Following are topics that emerged from content analysis of the evaluations and focus group interviews. Some sample quotations from the ATP teachers are used to amplify conceptual categories that emerged from the data.

Knowledge of Subject Matter and Pedagogy

Every ATPer commented about the wide range of resources that made them aware of many materials related to their curricula themes. The "care package of goodies" that all teachers were given, was greatly appreciated.

The resources are very valuable. We have networked on our own, reviewed

books, videos, tapes, slides, prints, museum kits, etc....enabling us to learn about resources we'd never have time to review, see, or buy on our own.

Contrary to some popular myths about teachers and their commitment to keeping current about professional practice, half the ATPers wanted to acquire more information about their subject matter, appreciated the materials they were given to reach and later discuss in class, and welcomed the ever-changing class context in respect to ways in which they were learning, and found the subject matter "thought provoking, challenging and fantastic".

This is a rigorous course of study that is not usually employed in education courses.....the research and conflicting ideas provided me with a knowledge base from which to proceed.

Problem solving, thinking sequentially, and developing thematic-interdisciplinary art units were all mentioned, by most of the teachers, as valuable contributions to their professional development.

I learned how to take a big idea, break it down into parts, evaluate, rearrange, and eliminate parts to make something better. Before this class I taught in a fragmented mode... no unifying elements... Now I am aware of curriculum balance..find a theme, create a sequence, make it a meaningful, relevant train of events.

All returning ATPers reported that other teachers and their school administrators were supportive of their newly designed programs. Principals were especially impressed by curricula planning and resources prepared by the ATPers for conference presentations.

It was great being accepted and when I told my principal there would be a publication, that really got to him...for a change somebody would be paying attention to me. I wouldn't be seen only as someone in the corner making valentines.

Self-Esteem

ATPers reported they learned a lot about identifying artistically talented students and differentiating curricula to accommodate to their special needs; they also learned a lot about themselves and the other teachers in the program. Half the teachers reported they were experiencing "tremendous surges of energy" and "excitement about returning to school and making changes and sharing that excitement with my colleagues".

Half the returning ATPers reported that the excitement and energy they experienced in the program continued throughout the school year and that it was their "best school year ever." One teacher explained that the excitement and energy she experienced was evidenced in her students and colleagues as well. Her students asked to stay after school to work on their art projects.

However, four new ATP teachers felt that they were not performing at the same level as other ATPers and lacked the growing confidence and self esteem expressed by their classmates. One was a teacher from an inner city who was anxious about keeping up with the others in the program.

When you are teaching in an inner city school and your vocabulary starts to get diffused down into monosyllables, you feel as if you are very average and have to work really hard to keep up with everyone.

Two others felt overwhelmed by the materials and information presented. At one moment they felt empowered and could make changes and at the next they felt frustrated and lacked confidence.

I felt like I was an inch tall. I do nothing, I'm stupid, I'm boring... I can't do this.

At the conclusion of the ATP, however, three of these four teachers who felt that the pace was too fast and intense did report that it lead to "an indepth understanding of myself and what I teach." One was still concerned if she would be able to do all that was expected of her.

Collaboration

All ATPers mentioned that the most valuable and rewarding aspects of the program were the family-like environment, emphasis on caring, and networking and sharing of information among the teachers. Teachers from rural areas usually mentioned that they were isolated and found being able to be with a community of teachers provided support that had been lacking in their local school district. Elementary art specialist teachers, who usually are the only art teachers in their schools, reported they enjoyed being with others with similar interests and abilities. One teacher likened the nurturing she was receiving to good parenting:

This is the kind of learning done at home at the dinner table having conversation... that is where you get your values and your intuitive learning.

Another ATPer expressed her concern that the idea of care is not always evident in educational endeavors:

The caring unit has been destroyed in society and we are reestablishing it here. Then we can take it back to our classrooms. The students need it and crave it.

"Communal living" in the dorm produced feelings of comradery, interaction in terms of emotional and intellectual support, and excitement about being art educators.

Our conversations would begin as soon as we were conscious in the morning, go through breakfast, and continue until we went to bed at night.

Networking and sharing ideas was a new and enervating experience for some who previously had not experienced this type of intense interaction.

People in the business world network professionally...why don't teachers do that? .... we all want to improve ourselves and improve our students, and improve our school systems.

Empowerment

Almost all returning ATPers described how, when they taught the previous year, they shared their experiences with peers, administrators, and members of their communities. Several noted that they were the first teachers in their rural schools to speak at a state and/or national conference and the acclaim and visibility they received for their art programs was invaluable. Almost all returning ATPers described leadership roles they had taken at local and state levels.

I was asked to be on the state education commission for arts grants...I wouldn't have agreed to serve if I hadn't gone to ATP and felt confident in saying what I thought was important.

Building bridges between the arts and local communities was another theme that emerged from the evaluations and focus groups' responses. Educating not only students about art, but parents and school administrators, was a new concern for a number of teachers. Self-reflection, empowerment, and personal growth also were themes repeated and elaborated upon by the teachers.

I now feel I can go out and present ideas as yearly themes that focus on my needs and those of my students and share

them with our community and other teachers in the state.

A returning ATPers explained how her feelings of empowerment affected her teaching when she returned to her school in the Fall:

When you teach, you get dents in your armor and you get defensive...You come here with others in your field. You polish your armor and hammer out all the dents so that you can go back and teach.

One teacher reported that one of the ATPers had a sign on her door that read, "ANYTHING THAT IS WORTH DOING IS WORTH OVERDOING" and that this should be the theme for the 1994 ATP.

CONCLUSIONS AND RECOMMENDATIONS

There were many very positive reactions to the ATP experience and some of the participants were effusive in their support for the program. For example, one summarized her reactions in a few words:

Revolutionary, evolutionary
Spontaneity
More sharply focused
I have so much to do.

Things That Need To be Changed

Not every aspect of the ATP was positive and teachers' suggestions for change will be considered and implemented, when applicable, for ATP groups in the future. Teachers, especially art teachers, usually are not used to sitting and listening to verbal exchanges about their subject matter and pedagogical discussions. Next time, suggestions for going to the library, going out of doors, taking mini-tours, and more small group work definitely will be implemented.

Some participants wanted more time to reflect about what they were learning in and outside their classes. There was so much happening with so much intensity, some ATPers need some "down time" to try to put everything together and create new structures and ways of thinking before they left to go back to their "usual lives." University level instructors often forget that classroom teachers are not used to the high-powered thinking and intense environment found at many institutes of higher education. Next summer, more time to use resources and reflect upon what is being learned definitely will be built into the program.

A COMMUNITY OF TEACHERS

A framework emerged from generalizations found in content analysis of the data in this study that has applicability to other in-service art teacher education programs. It appears that knowledge of subject matter content and pedagogy and building self-esteem in teachers can lead to collaboration with groups of professionals and eventually self-empowerment in respect to making changes in private and professional spheres of their lives that eventually results in communities of caring teachers.

The three Cs of collaboration, choice, and content, suggested by Kohn (1994), and the fourth C, caring, described by Noddings (1992), definitely were operant at ATP. A community of teachers, as advocated by Lieberman and McLaughlin (1992) and Darling-Hammond (1993), was established among the ATP participants. Returning ATPers were becoming what Sprague (1992) described as activists in local and state communities and were regarded as valuable professionals "who were not sitting in the corner cutting out valentines." What is amazing to me is that it took a minimal amount of effort on my part, both professionally and personally, to make dramatic changes in these teachers' lives. What can be more gratifying to this higher education art educator than to think I may have been instrumental in helping these ATP art teachers gain knowledge of art content and pedagogy, achieve self-esteem, collaborate with others, and be empowered to make positive changes in their classrooms and beyond, and become a community of caring art educators.

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A Community Context into Art Classes

M. Cristina Biazus
Brazil

This is not intended to be just a case study, but an opportunity to discuss some issues related to classroom work and community involvement.

It is very challenging to meet my teachers-to-be students at the beginning of every semester. I know they will be faced with many difficulties when entering their new schools where they will be practicing as a requirement to get their teacher degree at the university.

Last semester, two of my student-teachers were accepted to work at a private middle class elementary school for their teacher-training period. Knowing that this school had decided ìto adoptî a very poor section of town and that the student body actually felt responsible for this slum, I pointed out to my student-teachers the need to have art classes integrated into community awareness. We then asked the school principalís permission to develop an inter-disciplinary project.

The school was developing a project as a part of the religion classes where the students were getting donations of food and clothing, which they would distribute during a field trip to this poor section of town.

The thematic context was then chosen to be developed in our 6th grade art classes, too. We decided to work from two Modern Brazilian painters: Tarsilo do Amaral and Lasar Segall. These two artists had depicted slums in their work, though in very different approaches as to color, shape and emotional settings.

The teachers had to work concepts of Modern Art and the rupture from Academic Art into Modern Art in Brazil in the 20ís. Students were shown videos, slides and books of this period so they could be able to establish differences that marked these two periods and their impact on Brazilian art.

On doing the critical analyses of the work of these two painters, it was pointed out the relation of form and color used by these artists in their art works and the real life subject they were about to visit. The mood and the feelings these paintings showed were also discussed.

After their field trip, during studio work, the proposed work was focused on painting and construction materials such as paper, cardboard and clay. The social context of the students' community was evidenced in their plastic productions. The students discussed their production and the new concepts they had formed based on the studies that were proposed.

What we could observe from this experience is that the kids were able to discuss the situation of similarity and equivalence in art works as to Gombrich (1981). We could also observe that as Piaget points out, representation is actually a representation of image. As stated in my previous work , The Graphic-Plastic Development of Children while Interacting with a Computer, ìThe theories that place drawing as a representation of the object do not consider the problem of image representation as studied by Piaget (1975). To this author, representation is a representation of the object to our thought which happens through a symbolic activity. In this activity the subject can go from the perceptual clues about the real object to a configuration of the object through a mental image. This image is never a copy of the real object because it always is a symbol constructed by the subject himself.

In the computer classes, the same thematic subject was developed with students using a LOGO based environment. The up and down curved paths, the shapes of the shacks, and the way they pile up on the hills leaning against each other became evident in the plastic works and computer graphics as well.

The symbolic representations showed that there was a conceptual frame or mental schema related to the work proposed, that is, the symbolic evocation of absent realities, according to piagetian mental image concepts.

The work developed by the students showed evidence that they had formed their conceptual frame related to a theme and the different ways they were faced to work with it, such as the way this thematic subject had been studied by other artists and the social issues related to it. They showed evidence of having developed higher order mental skills related to the plastic and computer language involved.

They were able to discuss their processes and the evaluation of their work from the graphic plastic formal aspects of color and shape related to a specific theme to their social involvement in community work and the results of this action.

In this project we were able to bring a community context into art classes successfully as well as study its relations to studentsí development as to symbolic production.

EDUCACIÓN PARA EL SIGLO XXI

Olga Blinder
Paraguay

En 1954, el mismo año en que el dictador Alfredo Stroessner tomó el poder, en Asunción del Paraguay cuatro artistas inauguraban un movimiento de renovación de las artes plásticas, tardío, si se lo compara con los de sus vecinos, Argentina y Brasil, que habían tenido lugar en la década de los años 20. Pero el país mediterráneo, pequeño (406.572 Km^2) y con una población de menos de tres millones de habitantes en total, se encontraba atrasado, también, en muchos otros aspectos, incluyendo la economía. Vale recordar además que dos guerras internacionales (1865-1870 contra Argentina, Brasil y Uruguay, unidos, y 1932-1935 contra Bolivia) y varias internas, habían dejado empobrecido al país lo que hacía que el arte y, especialmente, las artes plásticas fueran de muy secundaria importancia.

En el lento proceso de reconstrucción de una sociedad ya en vías de integración al resto del mundo a través de los medios de comunicación -caminos y conexiones aéreas- se crean centros culturales y asociaciones que traen esperanzas de renovación a una juventud ya más informada de lo que pasa en el mundo. Entre esos centros el del Brasil tuvo gran influencia convirtiéndose en propulsor de actividades artísticas que transformaron el panorama cultural de Asunción. Algunos de los artistas plásticos que fueron seleccionados para representar al país en la 2a. Bienal Internacional de Arte Moderno de Sao Paulo -la primera Bienal a la que el Paraguay fue invitado- fueron los que a raíz de esa selección desencadenaron el nacimiento del Grupo Arte Nuevo.

El visitar la Bienal fue un factor primordial en la actualización de los artistas nacionales, haciéndoles posible ver obras tan fundamentales como el Guernica de Picasso. Además, fue ocasión de conocer a grandes artistas que, a su vez, visitaban la Bienal o vivían en Sao Paulo. Ese fue el caso de Livio Abramo, uno de los más importantes grabadores brasileños.

En 1956, como continuación de esos contactos, Livio Abramo visitó Asunción con una exposición de sus obras respondiendo a una invitación del Centro Cultural brasileño. A raíz del entusiasmo despertado por su obra él accedió a dictar un curso de xilografía y dejó organizado un Taller en el que se continuó practicando la técnica.

En 1959 visitó Asunción Augusto Rodrigues, el creador de Escolinha de Arte de Río de Janeiro, trayendo una muestra de trabajos de niños de su Escolinha. Las que estábamos interesadas en el tema, por estar ligadas a la educación pre-primaria o al arte quedamos fascinadas, y le pedimos un curso sobre las técnicas y los métodos que ellos usaban. Hicimos el curso al que asistió un gran número de educadores y al poco tiempo, ese mismo año, se abrió la Escolinha de Arte de Asunción. Tuvimos muy buena aceptación, evidentemente el momento era propicio, y el número de niños superó nuestras expectativas: aprendimos y enseñamos. El Ministerio de Educación nos pidió cursos para docentes y los hicimos, pensando en los niños pequeños. Pero siempre aparecía una sombra de duda: ¿Es la educación artística o la educación por el arte la que nos interesa?

Sabíamos que para llegar al tercer milenio, tan cercano ya, debíamos empezar por la educación "a través del arte", poniendo el acento en educación y usando al arte como un medio, no un fin; y así nos iniciamos en nuestro país. Seguimos creciendo y trabajando con niños y docentes hasta 1976, año en que se produjo una crisis en Escolinha, por razones políticas que afectaban al país, y de ese desmembramiento nació el TEI (Taller de Expresión Infantil).

Pronto nos dimos cuenta que es inútil pretender trabajar con los niños con nuevos métodos, más acordes con el tiempo que se vive, si al mismo tiempo no cambia la actitud de los padres y de los maestros. Por eso del TEI surgió el IDAP (Instituto para el Desarrollo Armónico de la Personalidad) que engloba, además del TEI, a varios otros programas. En este momento los programas que componen el IDAP son: **TEI, Capacitación Docente, IdeA (Instituto de Arte) y Publicaciones.**

El TEI recibe a niños de 2 y medio a 5 años de edad y también se trabaja con sus padres, que se reúnen en dos grupos: uno **recreativo** que organiza paseos y fiestas integrales en que se juntan las familias para jugar, cantar, crear, pintar y divertirse, y el otro **formativo** que tiene a su cargo la redacción de la revista mensual "Yo madre, Yo padre", de distribución gratuita, y la organización de cursos, conferencias y seminarios de su interés, dictados por profesionales especialmente invitados.

El programa de **Capacitación Docente** realiza cada mes cursos cortos (de 6 a 10 hs.) para docentes, en base a los temas que ellos mismos solicitan y consideran que encaran los aspectos que más se necesitan. Además, en el mes de Febrero se realiza un curso intensivo de 45 a 50 horas de carácter teórico-práctico. Actualmente se acaba de configurar una **Red de Capacitación Docente** que consiste en una nucleación de trabajadores de la educación, del interior del país y de la capital, que podría responsabilizarse de su propia promoción, tanto en lo que se refiere a la capacitación como a la generación de propuestas de solución a los numerosos problemas que les plantea su labor. La Red se integró a partir de los cursos de capacitación docente que fueron dictados por el IDAP en programas llamados de "maestras itinerantes" porque recorrían los Centros de Capacitación, a diferencia de los cursos que se realizan en nuestra sede y a los que tienen que trasladarse los docentes del interior, lo que no siempre les es posible.

El programa de **Publicaciones** apoya a los otros programas con la edición de "Yo madre, Yo padre" y "La Maestra Jardinera", dirigida a ellas, y ellos cuando los hay. También se publican libros para niños y docentes, cassettes de canciones para niños y videos de capacitación docente, además del **Almacén del TEI** que ofrece títeres, juguetes y otros materiales que consideramos recomendables, después de analizar que fomenten la creatividad dejando de lado la violencia.

Finalmente aparece el programa más nuevo, el **IdeA (Instituto de Arte)** que completa la Educación por el Arte, encarando la Formación Artística de nivel terciario y recibe en sus cursos y talleres a jóvenes que están por terminar su formación secundaria, a docentes de arte y a adultos que desean formarse en artes plásticas, ya sea para producir obras, comprenderlas y disfrutarlas o para poder escribir sobre el tema, con miras a profesionalizar la crítica.

Esto es lo que hacemos y a ésto llegamos pensando en los seres humanos que tienen derecho a desarrollar todas sus potencialidades: su inteligencia, su afectividad, su creatividad y su talento, potencialidades que muchas veces la educación formal destruye al no permitirles ser ellos mismos.

Actualmente muchos de los que seguimos en esa línea educativa somos también creadores y artistas, y los más jóvenes, en una gran proporción, tuvieron experiencias en los múltiples talleres que surgieron a partir de entonces, de su paso por el TEI y el IdeA. Y eso se da tanto entre los artistas como en los educadores más avanzados que, a su vez, están formando nuevas generaciones de niños y jóvenes con una visión más creativa y humana de la vida, la educación y la sociedad.

The Outing of School Art

Art & Design & Community

Stuart MacDonald

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This paper looks at the growth of community related art and design education or those activities which seek to contextualize the discipline by responding to change in the external environment. The concern is with providing a critique in terms of whose needs are being addressed and through what means, and setting out an agenda for evaluating outcomes rather than with nomenclature and categorization. In so doing the paper anticipates the 1997 INSEA European Congress in Glasgow, which will concentrate on, amongst other things, Glasgow's progress towards UK City of Architecture and Design 1999 in which public education of art, design and architecture is a priority.

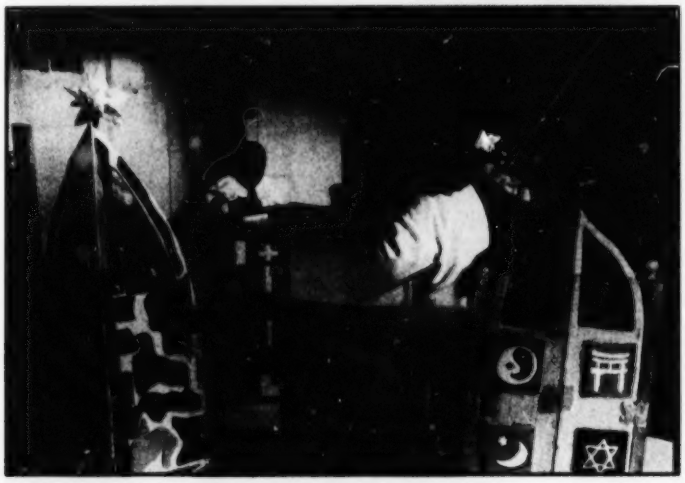
Community education would appear to be back on the agenda1. In Britain the move would appear to be occasioned by a reaction to the materialism of the past decade and return to values in education and the need to that sense to promote a range of capabilities or what Eisner has referred to in the Scottish context as "multiple literacies"2. Also, such a move is not unconnected to the ethos of the development planning tendency which Fullan has related to "reculturation"3 and which has been instrumental in promulgating school based development, certainly in the UK. There is also a burgeoning community movement in North America stimulated by a similar aspiration to empower individuals and the communities in which they find themselves, and American art educators such as London have been active in this arena through the promulgation of Community Based Art Education (CBAE)4. These examples challenge the prevailing orthodoxy as it affects art and design education, which has been deprecatingly referred to as "school art" by a range of commentators5. To add greater contiguity, there has been a renewed interest in creativity in the context of community, especially in the role of artists in sustaining a dialogue with policy-makers in the context of urban renewal6. The term Community Art, therefore, and there is a range of terminology in operation, is insufficient to describe this tendency, as the movement subsumes a broad range of practices and skills. The question therefore arises as to what does characterize the various groups which are moving in this direction? This paper attempts to outline community related projects with reference to the Scottish context by highlighting their salient propensities.

In Scotland, in the realm of Public Art, Miles7 has proffered interesting examples of art and design for public spaces arising out of a process of group interaction between artists, planners, architects and the users of the place themselves, including children. Educating for projects such as this, where collaboration is a priority, requires, according to Miles, certain skills: an understanding of place; communication skills including listening skills; skills of presentation and negotiation; and further, necessitates a more student-centred approach than previous models, in other words a greater emphasis on learning as opposed to teaching. In Glasgow and Strathclyde, because of the focus provided by large-scale, systemic policy initiatives like European City of Culture 1990 in which education and culture was seen as integral to the pursuit of social and economic improvement, a climate has been being created which is conducive for art and design education provided it is responsive to a range of context including environmental education. At the same time as large-scale policy shifts are motivating external change, moves are also happening from within the subject. Harding, for example, has written of the need for a "truly public art for our time" and has suggested that the opportunities brought about by the kind of circumstances indicated earlier far outstrip the available pool of expertise8. It is no coincidence that Harding has been an active protagonist in contextualizing the discipline and has been instrumental in achieving a relationship with public art and environmental considerations in which education has predominated.

However, to put the issue in its historical context, it has been widely stated that from the early 1970s there has been a growing realization, as evidenced in theoretical studies of art and design education, that the traditional productive orientation of art education has been insufficient to develop critical, aesthetic and contextual awareness. The concern to install Critical Studies in the two respective systems of education in Scotland and England testifies to that influence. Despite the creative amalgam of the creative and the critical, in addition to all the other benefits the past ten or so years have brought - student centredness, a concern for the environment, media education, supported self study, multiculturalism, there is, according to those promulgating a wider definition of art so as to democratize and "ground" it inexorably in the lives of young people, still some distance to go. And, old habits seem hard to change. There is still some way to securing an art and design curriculum that fully encompasses productive aspects, including design, plus critical activities, and which is open, individual, student-centered and client oriented, and which takes cognizance of concepts of gender, age, and class as well as ethnicity. This multivalent intentionality is what Eisner meant by "multiple literacies" meaning the range of representations that a culture uses to create meaning. In Eisner's thesis the function of "multiple literacies", in other words, meaningful access to art, music, mathematics and so on, is to create equity because in that sense, meaning becomes diversified. What is also interesting about Eisner's proposition is that he raises the need for young people to be enabled to construct their own agendas, and that that is contiguous with the concept of diversity. Thus, as well as being contextually relevant by being externally referential, a postmodernist art and design curriculum, it appears, should also be rooted democratically in the culture and environment of young people themselves as well promoting equitable concepts of equity and diversity. How can this flexibility be achieved without dissolving into total nebulousness? How can such contextualization be attained? And, what does community mean in that sense?

The fundamentally democratic nature of curriculum design in Scotland, as it is construed at present, ensures that each young person receives his/her due entitlement for Creative and Aesthetic Studies as an obligatory mode within the national framework for secondary education, and Expressive Arts is an ineluctable element of the new curriculum for 5-14 year olds. Furthermore, all young people aged 14-16 can opt to do Creative and Aesthetic Short Courses or two year Standard Grade Art and Design courses. Either option articulates flexibly with 16+ arrangements, whether into the national modular (vocational) system or the Higher (academic) system. Both are fully accredited by award bearing bodies and have been rendered mutually compatible in terms of university entrance. That democratization in the arts in general and in art and design in education in particular has ensured a continuing high profile for art education in the development of large-scale festivals like City of Culture and City of Architecture and

Primary 7 children 10-11 years old working in the context of an "Architect in Residency Scheme" which focussed on the use of the local built environment in Galston Primary School in Ayshire



A school/community project called "Doorways to Learning" centered on making improvemnts to the school entrances involving students designers, and eventually the expertise of parents and the community - Kirkintilloch High School, Dumbartonshire

Sculptural designs done with an artist in residence for a "Sensory Garden" project in a school for students with special needs-Glencryan School, Dumbartonshire

Design 1999. The education proposals which comprised the successful bid for the latter were predicated on the contextualist orientation and in many respects reflect the rationale and programme sought by earlier reformers. The priorities of the 1999 proposals, which indicate both a set of aims and suggest a programme, are:

- creation of a coherent plan in which design is seen as a progressive development through primary, secondary and beyond, and in which institutions and individual architects and designer, play a key role
- provision of integrated themes for design and built environmenteducation, focusing particularly on the environment and ethos of schools, and their development plans
- innovation of staff development and training through strategies which maximize the potential of artists' and designers' residencies
- encouragement skill transfer through partnerships with highereducation and industry
- documentation and communication of good practice through multi-media technology
- initiation of special projects targeted on key areas of design (Glasgow, 1994)

The high degree of contiguity, therefore, of public art and design with art and built environment studies, linked to the developing context and role for art education in promulgating school ethos which is analogous to the wider promotion of culture, presents challenges for policy-making and might be particularly problematic in terms of delivery, given the innate trend towards conservatism observed in some areas of the art and design constituency. City of Architecture and Design 1999, through its projected programme contains some embryonic case-studies which may point the way forward. As part of the bidding process to the Arts Council of Great Britain, and education was a strong element in that process, presented to the judging panel were a number of schools, teachers and pupils who had been working on projects where public art and design and other, wider policy trends converged. There now exists a significant number of schools which have environmental design improvements woven in as inexorable elements of their school development plans and which aim to support school ethos via art and design schemes. The educational rationale adduced for 1999 arose from that base, and as such, features the involvement of architects, designers and artists, prominently. The participation of the community and the whole school and the sharing of resources and expertise are pronounced in the available examples and hold out interesting outcomes for research and evaluation

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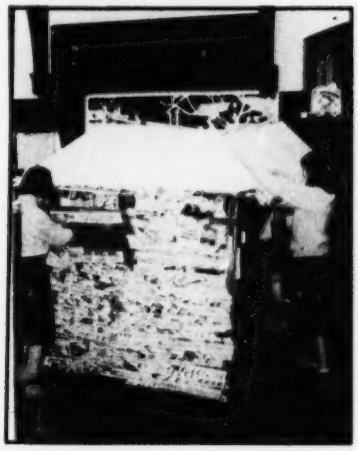
as more fully developed case-studies (again one of the 1999 objectives). What is also significant, and this circles back to the issue of a prevailing subject orthodoxy, is that these initiatives are fully integrated into examination-based syllabi and are concurrent with the National Guidelines for art and design and thus offer a vehicle for praxis.

Such exemplars have also, usefully, reinserted the necessary place of language as method in the process of contextualization that was earlier seen as important by Miles, and which Parsons has perceived as a necessary precondition of the democratization of the subject; its contextualization through "interpretation", in other words9. In the domain of public art Burton has asserted that: "there is no room in public art for private language"10 Equally, Harding has indicated the "failure to deal adequately with the social context of public art" and the consequent need to develop social and communication skills11. Therefore, if art and design in schools is to "come out" and fulfill the expectations of contextualizing programmes such as City of Architecture and Design 1999, a policy on language is a prerequisite. This may be the juncture at which to revisit an important historical area? Clive, for instance, has recently identified Critical Studies as the descendant of Visual Literacy and has allocated a role for it in terms of it being an essential ingredient in appreciating "cultural context"12 . What Clive does, usefully, by circumnavigating the Attainment Targets of the English National Curriculum, is to reinforce the efficacy of the notion that a range of languages are at work in art and design, and that language in that sense is context-bound. In reaching that approximation Clive adumbrates both Eisner and Parsons. Indeed, it is worth pointing out that the NSEAD in its response to the "Revision of Art and Design in the National Curriculum" upbraided SCAA for its omission of the "important concept" of "visual literacy". Visual literacy, therefore, has some potency, certainly in its orientation of being capable of promoting public education of art, design and architecture. If the scope and ambitiousness of cultural policies is influenced in particular by the standards and characteristics of arts education, in such a congruent relationship, art and design, if it is to effect its multifarious role, requires to promulgate visual literacy especially, both as the medium for its programme and as a mechanism for its referential function, in other words its community.

The focus, where the interest is in the community context, would appear to be on artists and designers, and indeed learners themselves as agents of change, and their proselytization as resource. That in itself represents a paradigm shift. It is certainly the case of this paper that artists and their diverse roles contribute to the subject's problematique by empowering and activating a sagittal thrust towards contextualization. However, Mason13 has raised a cultural concern with regard to the contemporary British tradition of whole school collaborative research (which in turn is a relative of whole school development planning and local empowerment and financial delegation) and which may be antithetical to wider generalization as compared say with the North American anthropological tradition? Therefore, a contradiction may be waiting to be unfolded in relation to any hoped-for development in terms of contextualization occasioned by school/community development which includes art and design as an agent of change. In other words, it may become atomistic or lead to the recycling of institutional inadequacies for want of external rigour. The cultural antidote to such a projected state of affairs might be the interventionist role of the artist in school as a means of securing the desired contextualization. It is hoped that the 1997 INSEA Congress will provide a platform for such an issue.

External pressures on the role of art and design education in national curriculum frameworks have forced an accommodation with the present whilst trying to remain open to the imagined future. What makes sense, therefore, is to widen our definitions. In other words, in its postmodernist proclivity, art and design requires cultural attention to allay stultification. That is to say, that art and design education is what is considered as art and design education in keeping in harmony with social situations that are undergoing continual change. Art and design education, whether defined as community-based or in any other way must offer experience according to a formula of creativity, sensitivity and imagination. That will be what lasts and what will assure at the same time, its continuing identity. Cultural policy is where art and design education requires to insinuate itself. As Dyson has remarked of the transferability of art and design education, its potency is in its "permeation" rather than being a mere subject in the curriculum14. That in essence is the programme for City of Architecture and Design 1999 and also is the draft agenda for the 1997 Congress.



Students (11-12 year old) working on an "Environment for a Childrens Party" for under-fives; the project involved working with a sculptor in residence - Lenzie Academy, Dumbartonshire

1 see: Croall, J., Fresh Avenues for Open Access, Times Educational Supplement, 14 April 1995.
2 Eisner E. (1994), Ethos and Education, in: Perspectives: a series of occasional papers on values and education, Dundee, Scottish Consultative Council on the Curriculum.
3 Fullan M. (1991), The New meaning of Educational Change, London, Cassell.
4 see: London P. (1994), Step Outside; Community Based Art Education, Heinemann.
5 see: Mason R. (1993), New Realities in Teacher Education, Journal of Art and Design Education, Vol. 12 No. 1; Mason refers to: Efland (1976), Studies in Art Education 17(2), in which Efland argues that there is an institutional "school art style" that has remained static, having resisted external change.
Similarly, and more recently, Burgess L., Human Resources, Artists, Craftspersons and Designer, in: Prentice Red (1995), Teaching Art and Design, London, Cassell indicates the need for interaction with the work of contemporary artists as a means of vitiating the stodginess of stereotypical "school art".
6 Santacatterina L.G. (1995), The Creative City, Working Paper 4: Artists and the Creative City, London, Comedia.
7 Miles M. (1990), After the Monoliths: art for public places, the implications for education, NSEAD Scottish Region Seminar Address, Art and Environment, Glasgow, Burrell Collection.
8 Harding D, The Context is Half the Work, In: Issues in Architecture Art and Design, Art Education Beyond Studio Practice, Special Conference Edition, Vol. 3 No. 1, University of East London.
9 Parsons M., Cognition as Interpretation in Art Education, in: Reimer B. and Smith R. eds. (1992), The Arts, Education, and Aesthetic Knowing, Chicago, National Society for the Study of Education.
10 Harding op cit.
11 Burton S. in: Jones S. ed. (1992), Art in Public; what why and how, London, AN Publications.
12 Clive S. (1994), Thoughts on Visual Literacy, NAGE Quarterly, Autumn.
13 Mason R., Guest Editor's Introduction: Art Teaching and Research, in: Journal of Art and Design Education, Vol. 10 No. 3, 1991.
14 Dyson A., (1993), Empathy and Art Education, Birmingham, University of Central England.

A Regina Community Project with National Flavour

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University of Regina • Regina, Saskatchewan, Canada

This article presents an overview of the importance of community involvement and extended partnering with schools, post-secondary institutions and outside organizations. The process of a successful Regina community project will be discussed as an example of the importance of community involvement. The Regina project was comprised of people from both inside and outside the community and was successful due to organization, cooperation and trust.

All schools may exist as part of a community and interact with that community in numerous ways. The Saskatchewan Arts Education curriculum "encourages students in this province to explore the rich and existing arts community that exists here. It is important that students become familiar with their own artistic heritage and surroundings" (Arts Education: A Curriculum Guide for Grade 9, 1992, p. 7). The Arts Education curriculum also extends its community focus to include the provincial and national arts communities. Extended partnering among schools, post-secondary institutions, outside organizations and artists can achieve this objective. The article will discuss how a community project unfolded and will emphasize its benefits.

The Arts Education Faculty in cooperation with the Indian Art Department of the Saskatchewan Indian Federated College launched such an event in the city of Regina. D'Arcy Moses, a First Nations fashion designer from Montreal, Quebec, was invited to Regina to share his work and provide the community, especially its young people with hope and inspiration for their own futures.

It was important to understand why D'Arcy Moses could be such an inspiration to the community and especially the young people. His life began like so many young native people's lives in Saskatchewan. Born in 1966 to Native Dene parents in Edmonton, Alberta, he was given up for adoption and adopted by a non-Native, multi-ethnic family. He was raised on a farm in Camrose, Alberta and found enjoyment in sketching, drawing, painting and jewellery making. His art works were interpretations from the wildlife and nature that surrounded him. Moses' works were appreciated and regularly displayed at his elementary school.

At fifteen he set out on the streets of Edmonton, Alberta and Vancouver, British Columbia in search of his Native roots. During his search he met a Native elder and was taken in by his own people where he was taught the formalities of the heritage, culture and traditional North West Coast artforms. Moses now felt that his life had essence and a whole new perspective evolved in his art.

In 1986, tired of pouring yoghurt cones, Moses embarked on a career as a First Nations fashion designer, creating woman's ready-to-wear and couture clothing. By 1988 he had made a national debut and had gained the interest and support of the media. The media was fascinated by the original and deeply symbolic First Nation themes he incorporated into his clothing. However, he has always claimed to be an artist first, an artist who designs wearable art fashions. Moses' designs have received major awards and acknowledgement by television and the print media not only in Canada, but worldwide. Moses is currently based in a large studio in Montreal, Quebec, pursuing his life long ambition as a visual artist.

This information and more was broadcast on a national arts and entertainment television documentary during the spring of 1994. Dr. Norman Yakel, a faculty head and professor for the Arts Education program at the University of Regina, witnessed the program and decided to approach Moses. Phone calls were made and Moses' agent was contacted. D'Arcy Moses would come to Regina.

The invitation appealed to Moses due to his dedication to the integrity and interest of the First Nations community. Many schools in Regina have a high Native population and Moses was drawn to the aspect of working with students. Not only did he want to make the students and the community aware of the Canadian First nations cultural and environmental themes in his clothing, but he wanted to project a positive First Nations image. He wished to show that all people can achieve their dreams and goals with strength and courage.

The implementation of the project was passed on to ten students of a senior education aesthetics class in the Arts Education faculty, who divided the areas of work among themselves. Press releases had to be faxed to local radio and television stations. Television interviews had to be arranged and local amateur models had to be taken care of to ensure the success of the project. Every detail had to be taken care of to ensure the success of the project. A large number of responsibilities were involved. Fortunately, the senior Arts Education students worked well and efficiently together and knew the importance of community.

Because the community was a large part of this project, three local schools, Herchmer, Coronation Park and Scott Collegiate were asked to participate. The grades participating ranged from grades three to twelve. The senior students of the Arts Education program prepared preliminary activities for the arrival of Moses and met with a cooperating teacher to discuss their ideas. Schedules were arranged and materials for products were purchased.

Most Arts Education students met with the classes for an entire morning or afternoon. All classes were shown a documentary video on Moses and proceeded with hands-on activities. In one grade five and six class students focused on making their own personal symbols, important in their own lives. This idea was generated from the importance of First Nations symbols in Moses' fashions and paintings. Once the students had selected a symbol, it was cut out from paper and transferred onto a silk screen. Using acrylic paint, the image was then transferred onto a white t-shirt, which each student wore when they met Moses.

Moses also spoke to students from the three participating school at Scott Collegiate. Later, he conducted an inservice for faculty and students at the University of Regina and presented a fashion show at the Mackenzie Art Gallery.

The three-day event began with a presentation given by Moses at Scott Collegiate where attention was focused on Moses. The senior Arts Education students could sense that all of their efforts put into

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the preliminary activities had been successful. When Moses entered the stage, the auditorium became silent. An international fashion designer was actually in a local Regina high school. The afternoon was a delight. Moses entertained the audience by telling stories of his life, showing videos of fashion shows and discussing slides of his art works. He also used local Regina native students to model a sampling of his ready-to-wear fashions. But most importantly he emphasized to all students, especially the Native students, not to be afraid to pursue a dream. If Moses reached just one of the students, his mission was a success.

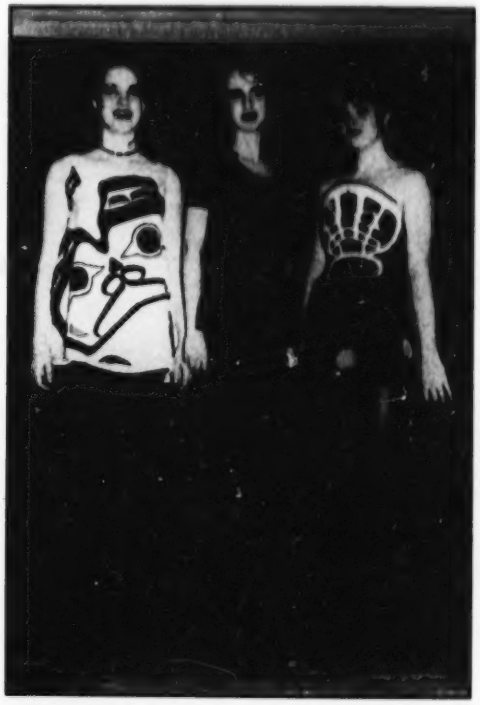
The next morning an inservice was conducted at the University of Regina for Arts Education and Saskatchewan Indian Federated College students and faculty. The community was also welcome to participate. Moses had no hesitations about discussing his life in detail. Audience members discovered that as a youth he was constantly struggling to find his identity. He worked on construction sites and in food services. However, he always knew that fashion designing was his calling. With persistence and luck as he put it, his dream came true. After hearing stories, watching fashion videos and marvelling over clothes, the audience embarked on a question and answer period. Moses always answered questions sincerely and directly.

The main event, which the majority of the community awaited, was the fashion show at the Mackenzie Art Gallery. The event also established an interest from photographers and local television film crews. The models were local teenagers who had been asked to volunteer their time. Hair and make-up stylists were also voluntary.

Moses' fashions captured and dazzled the audience. His fashions incorporated native legends, spirituality and designs from First Nations cultures. At the end of the show appreciation was voiced to everyone involved in the project. A special bond had been established within the community.

Events in a community do not necessarily have to involve professionals or well renowned fashion designers, but what they should build is an atmosphere of mutual learning and responsibility. Through organization and cooperation an event can unfold successfully, as the D'Arcy Moses exemplifies.

Laura Tuttosi, arts education student, D'Arcy Moses, & model Amanda Kirton
• photo don hall univeristy of regina



Models Michelle Arnusch, Danika Wright & Keira Malcolm
• photo don hall univeristy of regina

Community, Identity, and Japanese Aesthetics

Culture of being "cute (Kawaii)"

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Sanrio Co., Ltd. recorded the sales of 118.787 billion yen in 1991, and 103.671 billion yen in 1992 with the so-called cute "character goods" (modeled from characters in cartoons, etc.) such as Hello Kitty and kiki Lala. "Cute" characters are seen attached on ball-point pens, notebooks, erasers, beach sandals, disposable chopsticks, etc. When I was young, there used to be nothing like cute stationery. So I often found myself enchanted in a day-dream surrounded by the cute colours of those goods in Sanrio Corner not earlier than a few years ago. I was disgusted at an idea of such a grown-up as I, charmed by Sanrio products, however, in the back of my mind, I also felt a bit proud of myself remaining so naive as finds beauty in such things.

In the meantime, equally did I fear the possibility that only I had such a sentiment, which could be quite strange to others of my age. Kin-san and Gin-san, twins who are 103 years old this year, are by now national idols, dubbed "cute olds". A large percent of grown-up females keep their favourite stuffed animals and character goods in their cars, or hung from window panes. When the Barbie doll came into the market here in Japan for the first time, they suffered a poor turnout. When the American Barbie doll, which looked like a grown-up in its face and body, was reshaped by a doll manufacturer into a doll of childish face with large eyes and flat breasts, big sales returned (Murasawa, 1987).

Apart from American girls who wish to grow up as soon as possible, Japanese girls do not see an ideal image in the grown-up female. Even grown-up Asian females are often seen as children while traveling in foreign countries. Some biological theory might justify this.

Merry White, a sociologist of Edwin O. Reischauer Institute at Harvard University, has analyzed this popular movement in Japanese youths. She saw a singular tendency in Japanese youth of being attached to something "cute". She compared it with American youths as follows: Firstly, American youths like a wider variety of styles than Japanese counterparts, preferring toughness and outlook brilliance to cuteness. Secondary, a uniform style is seldom cherished among youths nation-wide in America, while such style varies widely according to the locality they live in, culture, race and difference of social standings (White, 1993).

In Japan, on the other hand, a popular movement, once started, has no time prevailing across the country much like an influenza, perhaps due to the fact that this nation is a homogeneous country. The Japanese used to have little variety in life, retaining comparatively uniform values. Some say 90% of Japanese identify themselves as middle class.

Young female idols in Japan loved by teenagers are popular not because of their being sexy, but of "pretending cute". "Burikko" in Japanese comes from "pretending (buru) cute kids" (Cherry, 1987). They are supposed to act as a virgin maid with no lover or as an innocent girl, the image most of the Japanese young men cherish in their minds. Japanese culture shows its ambivalence of "in" and "out". Young idols are supposed to act as innocent cute girls outside, while having quite different faces in the back of each time and place.

The Japanese version of the Barbie doll, "Rika-chan" still now keeps good sales because it still retains "cuteness" in its elements. "Rika-chan House", the stage on which children play home with Rika-chan, has its roof and ceiling taken away, so that players see dolls in a oblique view from above, as in Genjimonogatari-emaki (Genji story in picture scroll), while Western doll houses are cut vertically with one side open, looking like a stage of a soap drama on TV.

"Amae" is a notion introduced by Takeo Doi, which has no equivalent in English. This initially described a baby keeping close contact with its mother. It may be categorized as uniquely Japanese of seeking a mental union with the other. This is a feeling, or desire of depending on others, is specific to Japanese young people (Doi, 1960).

In my idea of comparing Japanese words "beauty" and "cuteness", "beauty" is more complete, while "cuteness" is short of being complete, but is still a bit more charming in its nuance. Japanese girls prefer being termed "cute" to being called "beautiful". We see the reason why cuteness is welcome, in the fact that beauty inevitably is associated with coolness, while cuteness is associate with warmth and friendly impressions. Japanese young girls like much more to be loved as "cute".

In Lee O-Young's "Miniature-oriented Japanese", Japanese people miniaturize nature into a compact object, such as their garden, bonsai (miniature landscape), flower arrangement or others (Lee O-Young, 1984). Japanese people find more aesthetic value in being "small" by calling it cute.

Konrad Lorentz writes, the hallmarks "of cuddliness" are chubby cheeks, a forehead which is high and protruding in relation to the small face, relatively large eyes, a small mouth for sucking, a head that is large in proportion to the body, chubby bodyshapes and more besides (Lorentz, 1943).

Apart from such cultural considerations, zoological behaviorism attributes the feeling of cuteness to an inborn motive. Though the response to a visual cuteness is an inborn behavior, it is hardly possible to think of someone feeling attached to anything cute, motivated by maternal affection. Taste for one's belongings does not necessarily belong to her individual preference, because he or she is more or less aware of other people around.

Merry White pointed out in her market survey of Sanrio products that the character goods bought by American girls of 4-7 years old are bought in Japan by girls of 5 years old through to the age of marriage.

It may be termed as a kind of regression for a young woman to feel again attached to something she has once abandoned in her childhood. Regression is an unconscious defense mechanism that occurs when one faces difficulty, or finds himself dissatisfied. The term represents a primary school child re-starting immature behaviours, such as bed-wetting and licking fingers as in infancy, when deprived of the mother's love because of a newly born baby. Accepting or possessing something cute suggests lowering the value of herself, by which she wishes from her inherent "amae", if not in words, that her regression be understood by others. This is specific to youths in Japan. Comics, very popular in Japanese youths, also shows that they tend to represent a psychological regression, which does not originally belong to their age.

In Japanese societies where very young children or cute girls readily find excuse for their failure, and more easily accepted by others, pretending themselves as cute could be one of the strategies for survival. Recently, more people, including grown-ups, tend to write characters in such a unique form as called "marumoji" (deleting all corners of Chinese characters). This is another "amae" that they rather prefer writing "cute" characters, a manifestation of communal responsi-

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bility, to writing awkward ones, in order to seek more chance at being accepted by others.

Values and consumption in communities

In addition to the singularity of Japanese culture as described above, the Japanese people worship the West in no negligible way. The Japanese form of inferiority complex has something to do with their blind acceptance of things from Western culture. In my idea, the reason could come from the experiences they have had twice so far, of losing their own values. Firstly, they felt themselves inferior to Western people when they found their science and technology falling far behind that of Western countries in the wake of the preceding 200 years of isolation policy in the late 19th century. Secondary, they felt inferior to American wealth in their misery of defeat when World War II ended. High popularity of pop culture in Japanese youths shows another side of the set back of traditional Japanese arts and crafts and its communities.

The United States of America is a congregation of various races. Each community differs from others in its values. Japan may be regarded as one big community since it shares a homogeneous culture in one race.

Even the traditional crafts, which has so far developed close association with daily life, starts to change. This originates in a westernization of life that started following the end of World War II. To taken an example in Japanese kimono, fewer and fewer young men and women wear kimono, except on special occasions. They mostly wear western clothing in their daily life, and more than half do not know how to wear the Japanese kimono. People use more western porcelain and chinaware in dietary life in Japan. "Discover Japan", a TV commercial message, was meant to re-discover Japanese culture which was being forgotten in the late 1970's. "Exotic Japan", another commercial message in the late 1980's, showed young Japanese starting to see something exotic even in their own culture. This was essentially different from such an approach, taken so far, as tries to re-discover Japanese culture. So far away are they from their traditional culture.

Formerly, traditional arts and crafts used to have a close relation with local industry and communities in Japan, while recently, urban life has brought about an individualistic human relationship. Under the influence of the collapse of traditional life and customs by westernization, and under the influence by mass media, the values of communities have changed.

Traditional arts and crafts have had a slow pace of development in ages up to modern times, where consumers learned aesthetics from composers via their artistic works. This may be termed as unilateral communication of aesthetics. In modern ages, however, an aesthetics is fed back to composers from consumers, when the consumers' sense is well reflected in the works by those composers. Communities themselves start to change to be one where women and children play a major role in the game. Women and children are more aware of their own needs of beauty, and more readily find their own identity of aesthetics. And currently, women and children have a control in determining the trend of consumption. Young generations, who have buying power, get contact with popular trends mostly by way of rumour, magazines and TV. Traditional communities start to change themselves, where people pay less attention to Japanese conventional arts and crafts.

Acceptance of foreign culture and formation of identity

In an age of visual information flooded by multimedia or Internet, the cultural identity of one country has inevitably taken a complex form, while loss of identity such as in visual culture is seen the world over. The new identity is obtained through contact with another culture, by experiencing a culture shock, and learning the system of values and symbols in the culture. Equally in the aesthetics, it is important to establish an identity of aesthetics in each culture.

Some scholars say that Japanese people have no identity at all. Accordingly to Hayao Kawai, a typical Japanese Jungian psychologist, termed the characteristics of Japanese culture as "hollow structure (Chu-ku kohzou)" by which he tried to describe their identity has being "hollow in its core." (Kawai, 1980) In "Empire of signs", Roland Barthes also analyzed Japanese culture by saying that the system of symbols renders itself to be a delicacy and elegance, still remaining hollow (Barthes, 1980).

Japanese expression also lacks in self presentation and ego, and remains ambiguous in specifying identity. Even when a Japanese says "no", his or her true will has often turned out to be "yes". Ambiguous expressions are frequently found in their oitting part of sentence or subject of the sentence. Since Japan is a homogeneous country, people have long kept their own aesthetics of "holding back is more beautiful than speaking out", which dictated them to seek silent approval rather than expressing his or her mind directly. Edward T. Hall called this "high-context society" as compared with the low-context society such as U.S., a multi-racial country (Hall, 1976).

In some cases, ambiguity or ambivalence could lead to the development of a new technology. Theory of Fuzzy is an example, which has originally been born in the U.S., had no chance to be developed, took root in Japan, because there the people were more enchanted by the idea of "ambiguity", similar to their characteristics. The theory of Fuzzy is utilized in a variety of household appliances; such as in washing machine controlled automatically in the volume of clothing to be washed, way of washing, and the time for it by detecting how the water is polluted. Video camera free from shaking when held, auto-focusing camera, or vacuum cleaner controlling suction power according to the volume of dust (McNeill, & Freiberger, 1993). "A tall tree catches much wind" means that any outstanding act will turn out to have a negative effect, summarizes the secret of securing a success in Japanese societies, namely by decimating individuality.

It may justifiably be said that Japanese people lack in aesthetic identity. Since they are no so strong in asserting themselves with less identity, they are rather free to absorb elements from other cultures, to their benefit. To develop a universal aesthetic value that can prevail across the world, the aesthetic value must promote itself in a certain domain. Teaching things western in Japanese art education will have no big problem in developing the students' sense of appreciation, and talent of creativity. In other words, it can be said that we have been westernizing things so as to help develop the students' aesthetics.

To the eyes of young generation in Japan who have no interest in their traditional art, the import of pop culture has decimated the identity of Japanese aesthetics. In defending such trends, not so many will have to be taught about traditional arts and crafts in our curriculum. However, in addition to that, the relations between those (traditional arts and crafts) and the art of higher-level culture or modern art, and what is identity of aesthetics, should be taught. Generally speaking, few people think that what is taught in art class will serve to promote the students' social status. However, children like unconditionally to do physical exercises and sports. Apart from talking about art class in a way of usefulness or uselessness, many people think that art class is necessary, though for some unknown reason. There could be something similar to art class, that should be taught to lead a life with humanity, still in which nothing clear is taught in reality, much less teaching specific knowledge.

We have many problems, such as: bullying at school, taking advantage of others in an attempt to make better marks in examinations, fewer brothers and sisters, lack of knowledge in establishing communication with others while playing with personal computers and computer games, and biased emotional development. Also in the theory of "cognitive development", a moral training is apparently necessary to instigate growth, following the process of "stages" (Kohlberg, 1969).

If higher-level culture such as arts, fine art, sub-culture as an inclusive culture, consumers' culture of booms, and traditional culture prevailing over them are categorized as visible cultures (cultures you can see), the invisible culture consists in aesthetics, stand-

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ard of beauty, sensitivity, sense of values and world views.

In an art class where students originally study higher-level culture, the aesthetics and sense of values combined in invisible culture helps develop the students' mentality. Cultural identity and the identity of Japanese aesthetics are inter-related to each other in the visible culture and invisible culture connected one over the other.

I agree with Howard Gardner saying from the viewpoint of developmental psychology that it is necessary to cultivate the maximum aesthetic capacity of children by way of education (Gardner, 1982). If delayed in developing such aesthetics, the child will lose the chance forever as in the case of linguistic or intellectual talent. The tendency of Japanese youths to love something "cute" may be a regression or cry of such younger generation, brought about by the strain of tightly controlled societies oriented to pursue the sole target of economic efficiency, and a lack of emotional and art education. You will be advised to be cautious of yourself or others re-starting to love something "cute". Medicine should be a large dose of the colourful capsules of art education.

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PSST... NOW HERE COMES ANTOINETTE!
THE COURT FELL SILENT...
WELL... GOOD EVENING, LADIES... WHAT A PLEASANT PARTY!
GOOD EVENING, YOUR HIGHNESS...
GOOD EVENING
THE SUSPENSE GREW...

The Rose of Versailles by Riyoko Ikeda, a smash hit in the pages of the weekly Margaret. Story & Art work copyright 1993 Riyoko Ikeda, translated by F.L. Schodt. Manja! Manja! The world of Japanese Comics

Regional News

NAEA Honours InSEA Members

InSEA is very pleased to congratulate its former World Presidents, Al Hurwitz and Brian Allison who were awared top honours at the National Art Education Annual Convention in Houston, Texas in April of this year.

Al Hurwitz
1995 National Art Educator

Brian Allison
1995 Distinquised Fellow &
Retired Art Educator of the Year

The present & former North American InSEA Regional Chairs and USSEA Presidents were also honoured

Mary Stockrocki
1995 Manual Barken Award

Lois Petrovich-Mwaniki
1995 Student Sponsor Award

World Councillor
Duane Hagen
Pacific Regional
Art Educator of the Year 1995

AFRICAN ART EDUCATION SYMPOSIUM

AFRICAN ARTISTS
School, Studio and Society

Sponsored by the Centre of African Studies, University of London
at the School of Oriental and African Studies

To be Held: September 23 & 24, 1995

AFRICAN ARTISTS: School, Studio and Society will address the formation of visual artists in Africa, as an issue of historical, critical and practical significance. New expositions will be based upon specific situations and will draw on the careers of particular artists. The programme comprises papers with respondents, artists' round-table discussions and a performance. Sessions will feature leading artist-educators from Kenya, Nigeria, Senegal, South Africa and possibly Uganda.

The Symposium is being held at the peak of the Africa '95 season, just prior to the opening of the 'Seven Stories of Modern Art in Africa' at the Whitechapel Art Gallery and one week before the Royal Africa Society Conference 'Mediums of Change' (Contact: Africa '95 Mailing List Coordinator

REGISTRATION FEES:

Before July 31st: £ 50
Students/Unwaged: £ 25

After July 31st: £ 60
Students/Unwaged: £ 30

For further information contact:
Mrs. Jackie Collis,
Centre of African Studies, SOAS,
Thornhaugh St., Russell Square, London WC 1H 0 XG
Tel: (0) 171-323-6395
Fax: (0) 171-323-6254
E-mail: cas@soas.ac.uk

INSEA • ASIAN REGIONAL CONGRESS, 1995

Taiwan, R.O.C.
November 10-15, 1995

Keynotes include:
- Elliot Eisner
- Doug Boughton
- Anna Kindler
- Bernard Durras
- Arthur Efland

Welcome to Taiwan, R.O.C. and to the INSEA - ASIAN REGIONAL CONGRESS, 1995

The 1995 Regional Congress of the International Society for Education through Art Asian Region will be held in Taichung, TAIWAN, R.O.C. on November 10-15.

This regional congress is organized by the Taiwan Art Educators Association(TAEA) in cooperation with various cultural organizations, educational and governmental agencies of the Republic of China.

We are very happy to have INSEA members from all over the world, as well as the delegates from the Asian region, here in Taiwan for this conference. It is sure to be stimulating gathering of art educators from diverse cultures and with different educational experiences.

The city of Taichung where the congress will be held has the best climate in Taiwan and is located 150 kilometres south of Taipai with and altitude of 50 meters above sea level. The area is endowed with beautiful scenery and a rich variety of native cultures.

- Regional and national exhibitions of young people's art and crafts.
- Tours to historical and cultural landmarks and museums.
- Cultural presentations and performances associated with the native Arts.
- Dinner and banquets
- Tours to local beauty spots.

CONGRESS LANGUAGE
The official Congress languages are Chinese and English. Translation into Japanese will be provided.

RETURN SLIP
May I request the following information:
- ☐ Registration
- ☐ Call for papers
- ☐ Exhibits
- ☐ Accomodations
- ☐ Post Congress Tours/Events
- ☐ Others (specify)

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THE SECRETARIAT
INSEA ASIAN REGIONAL CONGRESS, TAIWAN, 1995
National Changhua University of Education, Art department
1 Jinnder Road, Changhua, Taiwan, R.O.C. 50058
Tel:(04)721-1101 • Fax:(04)721-1185

The 29th World Congress for Education through Art

has already the patronage of

Monsieur Federico Mayor, Directeur, Gènèral de l'UNESCO, • Monsieur Daniel Tarschys, Secrètaire Gènèral du Conseil de l...Europe, • la Dècennie Mondiale du • Dèveloppement Culturel, organisèe de1988 à 1997 sous les auspices de l'ONU et de l'UNESCO. • le Ministère de l'Education Nationale

Call for papers • INSEA World Congress • Lille 1996

You are invited to participate in the World INSEA Conference 1996 at the Lille Conference centre from the 8th to the 14th July 199, and the Research Pre-conference 6-7 July 1996.

The general theme of the conference is the relationship between three concepts:

"Art, Science and Environment in the 3rd Millenium: Divorce and Reconciliation"

At the dawn of the 3rd millenium, in an age of advanced technologies, of rapidly changing planetary awareness, what direction should Education through Art be taking?

The proposed paper should show a clear sense of direction and purpose, identify possible problems and concerns, raise wquestions and propose lines of research or curriculum development relevant to the main subject: Please indicate clearly if your paper is intended as a research paper fro the pre-conference or a general paper for the main sessions.

• Education through Art, the social stakes, policies
• Art and the Natural Environment
• Art and the Artificial Environment
• Awareness of the Environment
• Art and Design

DEADLINE FOR SUBMISSIONS

Post marked no later than 30th October 1995.

Send your proposal to present a paper or workshop to:

Marie-Nöel Thirion-Wattin
INSEA 1996 World Congress
Maison de la Recherche
UniversitÉ Charles de Gaulle - Lille III
B.P. 149
59653 Villeneuve d'Ascq - FRANCE

Presenters must register to attend the conference and assume all related expenses.

Vous 'tes invitès á participer au Congrës Mondial de INSEA 1996 au Palais des Congrës de Lille du 8 au 14 Juillet 1996.

Le thëme gènèral du Congrës soulève la question due rapport entre trois concepts:

"Art, Science et Environnement au 3ëme Millènaire: Divorce et Rèconcilliation"

A l'ube du 3ëme Millènaire, à une èpoque de technologies avancèes, d'nc conscience de la planëte en pleine mutations, comment se pose lôrientation de l'Education Artistique?

La communication proposèe doit dèmontrer une orientation claire dans un champs de la recherche, questionner certains points afin d'ètablir une problèmatique, et d'ouvrir un cadre de recherche relarif au suject essentiel: l'Education.

• Education Artistique, Enjeux Sociau, Politiques...
• Art et Environnement Naturel
• Art et Environnement Construit
• Prise de Conscience de l'environnement
• Art et Design

DATE D'ECHEANCE POUR LA RECEPTION DE VOTRE PROPOSITION:

Marie-Noël Thirion-Wattin
Congrës Mondial INSEA 1996
Maison de la Recherche
Universitè Charles de Gaulle - Lille III
B.P. 149
59653 Villeneuve d'Ascq - FRANCE

Les personnes dont les propositions seront retenues devront obligatoirement s'inscrire au Congrës et assurer les fais d'nscriptions.

Veuillez complèter le formulaire ci-joint.

CHILD ART EXHIBIT

Each country should submit a project plan as quickly as possible to illustrate the dimension of artistic practice in the teaching of plastic arts.

Our venue, the Grand Palais in Lille, provides an exhibition area of 18000 m2, larger than that available at the annual FIAC event (International Fair of Contemporary Art - 13000 m2) in Paris.

PRACTICAL ORGANIZATION

1) Each country will be provided with an exhibition area of 100 m2 in the form of a 10 x 10 m square. Picture railing will be provided at a height of 2.50 m for display purposes.

2) Artistic works sent in may be framed: in this case, the frames must be alike but may be of different size.
For unframed artisitic works, we can make available empty frames of the following sizes: 0.90 x 0.90 m or 1.80 x 1.80 m, with black or which backgrounds, in which you have to display the works.

3) Each country must provide their own picture title labels in French.

4) Material for framing and mounting will be made available by the organizers.

5) All proposals for display aids and demonstrations will only be accepted within the space reserved for each country.

6) The displays, scenography, directional and descriptive aids will be the responsibility of the exhibitionis organization manager.

7) The works selected and presented for the exhibition will constitute the first National Foundation of Contemporary School Art and will not be returned. However, their entire collection will be available to each country for the purpose of roganizing exhibitions.

EXHIBITOR DIARY
COMPULSORY SUBMISSION IN LILLE of framed works: from 1st to 30th June 1996
INSEA
UniversitÉ de Lille III Maison de Recherche
B.P. 149
59653 VILLENEUVE Di ASCQ CEDEX
FRANCE

Tel: (33) 20 33 65 08 Fax: (33) 20 33 64 60

CALL FOR PAPERS • INSEA WORLD CONGRESS • LILLE 1996

Conference July 8 - 14, 1996 • Research Pre-Conference July 6 -7, 1996

This document can be filled in French, English, German or Spanish

Family Name • _____

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TITLE OF PAPER *Please 10 words maximun* Presentation 45' ☐ Workshop 1.30 hour ☐

ABSTRACT *Please 100 words maximum • typed only*

• The presentation is of special interest to registrants interested in

Curriculum ☐ Methodology ☐ Contents of Teaching ☐ Reflection /Theory ☐

Experience of Practice ☐ Research Congress ☐

• The presentation is of special interest to registrants interested in

Primary ☐ Junior High ☐ Secondary ☐ University ☐ Museum Educators ☐ Directors ☐

Special Education ☐ Parents ☐ Artists ☐ Art Coordination ☐ Art Curriculum Specialists ☐ Politicians ☐

Maximum number of participants • ☐ 25 ☐ 40 ☐ 200 ☐ 300/500 ☐ 750 ☐ 1500

Audio-visual material requested • ☐ Overhead projector ☐ Slide projector 35mm ☐ Lecteur vidéo VHS PAL
☐ VHS NYSC Video ☐ VHS SECAM ☐ U MATIC Video
☐ BVU Video ☐ BETA Video ☐ Others (specify)

Insert your CV *one page only*

Signature _____ Date _____

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